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JULY

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JULY VOGUE fashion points

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THE LOOK **T**he line of the figure is the new line of fashion—elegant, slender, controlled. The silhouette of suits, and particularly of dresses, has returned strongly to the mould of the figure. The costume look continues within this framework. Skirt lengths remain the same. But although this is the *news*, it would be a mistake to feel that the looser, casual silhouette has disappeared. It *continues*, but almost always, *beneath* the loose jacket is the sharply outlined figure.

Fabrics are softer, rich-textured, very often polished looking. A great deal of black and of camel colour is seen for day, as well as muted or pitch-shaded tones and colours. Black and rich browns, all shades of beige from champagne to taupe, and pastels are important after five. (For more detailed information about "The Colours and Fabrics of Fashion 1953" send for copies of the April 15th Vogue Trade Edition supplement. Write Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.)

SUITS **N**ew suit *silhouettes* are fitted to follow the line of the figure, but the loose or semi-fitted jacket is a continuing fashion with the figure beneath it clearly delineated. Skirts are almost always narrow but are cut for easy walking.

A wide range of jacket lengths appears, from a short length that just touches the hip bone to a long length about 6" below the hip bone. Natural shoulders continue. Necklines are often away-from-the-neck, filled in for daytime with scarfs or fur, left bare after five. Lapels are narrow or non-existent (there are many cardigan necklines).

Important fabrics: broadcloth, soft tweeds, pliant bouclés, textured jersey. These are often braid or fur trimmed. Black, camel colour, muted shades of taupe and putty grey, bright copper brown, nut browns, pitch greens and blues are important colours.

The costume look appears in boleros worn over narrow, high-waisted skirts, and continues in ensembles of suits and coats, or of suit jackets lined to match their blouses. Important news: the use of prints in many fabrics for both day and late-day suits.

COATS **N**ew lengths are a focal point of interest. The $\frac{7}{8}$ length is the most important of the new lengths. There is also news in the little coat that reaches to the wrist bone or the finger tips. The line is slender but it is not a pencil slenderness. A slight flare often comes from just below the bosom of unfitted coats in all lengths. A high-waisted look in front with a low-waisted look in back is achieved by the use of darts and martingale belts. (This is rather special.) The fitted coat is also seen, but the most accepted coat will still be the full-length, straightish (but not too narrow) coat.

The costume look is important here with the shorter coats, particularly, demanding a careful relationship to the clothes worn beneath them. Varying shades in the same fabric, or the same shade in different-weight fabrics, appear in slender suits, skirts and dresses that are planned for the coat. Necklines are often collarless—cardigan-like or low and banded to stand away from the neck—and high dress necklines or fur fill-ins appear beneath them. Shawl collars and little flat, turned-down collars are also seen, and shoulders continue to be narrow in all coats, even those in which shoulder-line folds give a look of slight fullness to the bosom.

Richness is the keynote in coat fabrics and colours. Polished-looking broadcloths, velours, zibelines, fleeces with woven-in guard hairs, loosely-woven tweeds and more pliant bouclés appear in black through putty greys, copper and nut browns, taupes, camel colour and pitch green. Many fur touches and fur linings add to this look of richness.

DRESSES **A** contour line follows the figure from natural shoulders and a bosom that is sometimes vertically draped for fullness, through a very fitted rib cage, a normal, un-pinched waist (newest when *not* belted), smooth hipline, to a most-often slender skirt. *This is a season that demands careful, fluid-line corsetry.*

The costume look is seen here for both day and late-day in: little bolero-length jackets that have fullness above the bosom; turtle-necked dresses designed to be worn under low-necked coats; bloused jackets that tie with drawstrings at the waistline; waist or hip-bone length box jackets, usually collarless, over dresses.

Daytime softness in both colours and fabrics is illustrated by the many murky taupes, greys and colours that appear in seeded-surface jerseys, pliant city tweeds, polished broadcloths and softly-textured woollens. There is news in the use of autumn prints, both large and small, many in paisley or floral designs, that appear in wool dresses. Richness is often added to woollens by the use of braid or fur trimming. Sweater-knit trimming continues.

Richness for late-day and evening is noted in the many satins, velvets, brocades, moiréd taffetas, brilliant metallic-threaded silks, ridged or pleated crêpes, matte jerseys and laces (notably wool laces) that appear in champagne or mauve and other pale colours as well as in black, taupe, and deep browns. Beads, spangles, velvet, satin or fur trimming often appear. Here, too, the skirt looks newest when slender although many softly full-skirted dresses do appear, especially in the short evening length. There is much interest in low-backed late-day dresses. The true ball gown has more importance than it had last season. The newest-looking ball dresses have slender skirts, draped to back fullness, although full-skirted ball dresses do continue.

HATS **T**he small hat, at this early date, promises to have much importance. Head-hugging cloches, reverse cloches, turbans and egg shapes are seen, as well as many profile hats and little toques. Another point that promises to be important is the hat that is part of the *costume look*, often chosen for a colour that reflects or complements the fashion it is worn with.

Beaver in brilliant colours—orange, pink, saffron, turquoise—looks important for both day and late-day. Wool jersey, velours, velvet, suède and furry knitted woollens that can cling to the head are seen for daytime, with furry angoras, panné velvets and satins seen for late-day.

FURS **T**he new shapes and lengths that appear in cloth coats are also the news in fur coats. The look is always *slender or semi-slender*—either *straightish*, often with vertically worked skins and the fullness, when it is present, centered under the arms or controlled by back belts, or *fitted* with coat-dress or high-waisted, flared-skirt designs. The newest-looking necklines are cardigan-shaped or have great collars that can be worn up to frame the face or down and away-from-the-neck. *For evening* straight stoles look newest, but capes, boleros and other shoulder-hugging designs continue in furs that are worked in barrel shapes.

Important furs. Mink (most often worked vertically), sealskin, persian lamb and broadtail are important to the controlled outline of the new silhouettes. More ranch mink appears (the interest in brown noted in furs as well as in fabric). Pastel mink continues, as do the blond tones in nutria, otter and a new pearly beaver. A steel-blue colour is news in nutria. For evening, white fox is news, with white mink and ermine continuing. There is a revived interest in lynx, both natural and black, and in Norwegian blue fox, particularly for coat linings and trimmings.

Details: the interest in rich silk or printed linings; the many cloth coats touched or lined with fur; the mink or persian lamb collars and cuffs or leopard touches on suits and coats; little fur tippets or fill-ins for the necklines of many new suit and coat designs.

SPORTSWEAR

A soft, restrained, often elegant look is the fashion. There are notably *feminine dresses* (satin-piped or braid-trimmed jersey, printed wool crêpes, embroidered flannels, and the continuing sweater-knit trimmed woollens). Many have shirtwaist designs or are actually elongated shirts. Most have slender, figure-following lines that are unbroken, even by belts which are narrow and often set into the fabric. Tweed has much importance.

The costume look is seen here, too, in jersey blouses trimmed in the same tweed as their skirts, in sets of jersey cardigans over jersey shirts, in skirts designed to complement a specific coat. A great many skirts incorporate their own belts. These are either of leather or of self-fabric, but they are designed for the skirt (often set into it) so that the look is all-of-a-piece.

Other skirts. Skirts are newest when slender for day, but there is a return of the big, brilliant felt skirt, very wide, often circular, often pailletted or embroidered for late-day and at-home wear. Many at-home skirts fall to the ankle bone; are very wide.

Shirts are an important influence on their own, as well as on dresses. Longer shirts, often covering the hips, are designed to hang outside (looking newest when belted) or inside of slim skirts and at-home pants. Many are of corduroy; others are heavy cotton or wool. Smoking jackets for at-home wear, often in luxurious velvets or silks, are a new extension of this shirt interest. Many *blazer* jackets are also seen. *Sweaters* have continuing importance. Many are worn under open-necked shirts, and there is special interest in the late-day and evening sweater. Cotton knit or wool jersey sweaters also appear for day. The most-often seen *trousers* for at-home wear are tapered to the ankle-bone; look new with loose-hanging jackets. *Leather* is important in the long, elegant coat, in loose-hanging short jackets, and for evening, there are short leather sweaters, sometimes trimmed with mink.

JEWELLERY

New jewellery is notable for large earrings and bracelets as the focal points; for the every-hour importance of gold—in new textures or in combination with pearls, bright stones, black or topaz-coloured enamel; for combinations of coloured stones; and for simple designs.

Earrings are often over-size, i.e., huge round buttons or coins. Dropped discs are a strong incoming design. Hoop earrings continue. These simple shapes are enriched by the use of gold that is ridged, pebbled, or otherwise textured. Shower-drop earrings, long and heavy, sometimes strung asymmetrically, look newest for evening; are seen in gold with rhinestones, pearls, or coloured stones, as well as in combinations of coloured stones and in rhodium with rhinestones.

Bracelets are apt to be thick chains or wide bands of textured gold, often set with stones; sometimes matching the earrings.

Necklaces are newest when worn at the base of the neck. Here, too, textured or jewel-set gold and baroque or smooth-surface pearls are seen in short chain necklaces or in bibs which are often inflexible.

Pins are smaller, usually slim and elongated in shape, and two or three unmatched pins, often in graduated sizes, are replacing the look of the single bold pin.

HANDBAGS

Soft shapes complement the new fashion silhouettes, but vertically elongated envelopes and clutches and squared satchels continue. Many oversized shopping or travel bags are seen, with a new daytime idea in the fashion for carrying one handbag inside another that is large enough to hold small parcels too.

Materials. Calfskin is important for day in shades of brown and in black and red. Mouton, rabbit, civet cat, leopard, plus fake furs, as well as velveteen, paisley-printed challis, and corduroy are seen in the large daytime satchel. Reptiles, particularly alligator, look handsome in grey as well as in brown and black. For late-day and evening, simple over-arm or clutch shapes appear in black suède, crêpe and velvet, and in a wide colour range in satin.

GLOVES

Pigskin has fresh any-hour importance, appearing for day in classic shades, sometimes in combination with fabrics, knitted wool or string; for late-day and evening in parchment shades and pastels. For day, there is a new heavier-weight jersey as well as many knitted, string and cotton gloves. 8- and 10-button lengths are favoured for both day and late-day with wrist-bone lengths in glacé leathers important for evening.

Shades of palest beige to dark brown, with emphasis on taupe, look especially fresh in all leathers and fabrics. In addition to these, and black, there are greys and warm shades of gold, rust, red and moss green for day. Icy pastels—palest beige, white, pink and blue—are important for evening. Luxurious linings of angora, cashmere, jersey or silk are of particular interest. New additions to the staple, simple designs appear in gloves with drapery and cuff detail, and with button, jewel, tassel, embroidery, ribbon, contrast-stitching and fur trim.

BELTS

Narrower (between $\frac{1}{4}$ and 2" wide), *richer-looking, gracefully intricate* belts contribute importantly to the costume look. A custom-made appearance is achieved by fine finishes on leather, and by well-crafted buckles, fobs, fur trimming and other ornaments, many of which are removable. Contour belts have fresh designs. Some are hinged to move comfortably with the figure. Others fold over to show the interplay of two different leathers. There are many scalloped designs, and belts that fasten at the sides. Others are notched so that they can be worn at the waistline or the hipline. Calfskin, suède, other softly-worked leathers and velvet sometimes in combination with each other, appear in all shades of brown, black, rich reds, moss green, and—important addition for grey fashions—grey belts.

STOLES AND SCARFS

Stoles continue to be important for both day and late-day in wool jersey, knitted woollens, and chiffons that are often trimmed or lined with fur or feathers. Shapes are usually oblong or worked to curve around the shoulders. Some are triangular.

Scarfs are important in oblong shapes to fill in or decorate suit and coat necklines. These appear in palest or brightest chiffons, and in firm taffetas, twills and satins, sometimes with woven-in designs. 24" to 36" square scarfs appear in paisley and geometric prints.

SHOES

Silhouette and construction. Lighter, softer, more delicate-looking shoes appear for day as well as late-day. The Spanish toe continues. A newcomer to watch: the delicately-squared toe. Slender heels are important in all heights. Newcomer here: the heel placed slightly forward for truer weight support. (See page 72 of this issue.) After-five shoes include many versions with closed toes and open heels (or vice versa) as well as mules and sandals.

Lightness and delicacy are also features of the new flat-heeled shoes. There is renewed interest in the deep-country shoe, and many of the new country and city walking shoes have built-up leather heels. An important new category is the indoor shoe, more firmly constructed than the slipper, but a shoe that the foot can be comfortably at-home in. These shoes are notably brilliant or gay, and jersey (news in the shoe) sometimes appears.

Colours, leather and fabric. Browns lead as a daytime colour fashion with bronze very new for after-five. Daytime browns—the taupes, beiges, true browns and reddish browns—are seen in calfskins and kidskins, often Aniline-dyed, and also in reptiles. Black is important for day in these shining leathers, and reds, greys, navy blues and greens will also be seen. Richness is the keynote for after-five with much use of bronzed or pastel kidskin, silk brocades and jacquards, black velvet and suède; and of embroidery, braid and patent leather trimmings.

STOCKINGS

Colours are more related to the costume than ever with a wide choice of shades from pale to pitch. The black stocking looks new after-five with its never-before sheerness, delicately (or not at all) reinforced.

Constructions are more varied than ever with an increasing stress being placed upon delicacy in heel and toe reinforcements; on reinforcements (or lack of them) to complement every shoe design; and on more sheerness combined with greater strength (the 12-denier stocking with a gauge of from 60 to 72, and the incoming 10-denier, 72-gauge stocking). The knee-high stocking: to wear with the full-skirted after-five fashions and with at-home clothes. There are new doll-sized stockings that stretch to twice their length and adjust to fit the leg. Watch for textured nylon stockings for deep-country wear, and for textured lisle or wool stockings and knee-length socks.

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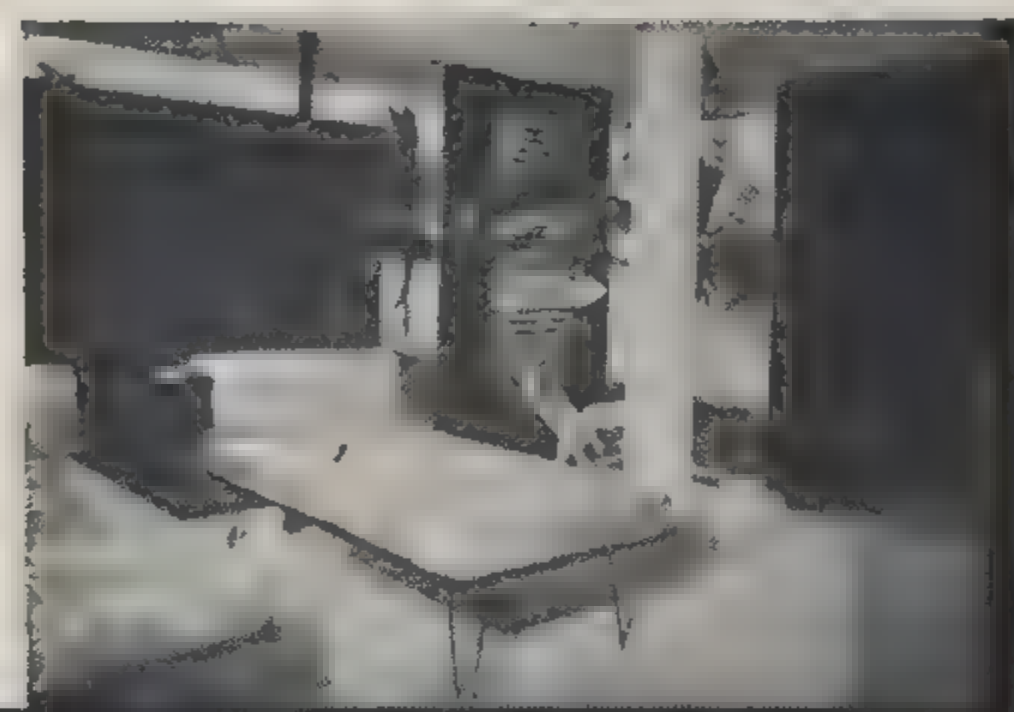
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Create good color schemes

Mix furniture of different periods

Curtain a problem window

Arrange furniture in a living-dining room

Recognize period pieces

Borrow ideas from the Pacific islands

Choose good contemporary furniture

Adapt pine paneling to modern rooms

Select the right mantelpiece

Group your pictures ingeniously

Use a mirror to double the size of a room

Make your books a decorative asset

Use lighting for atmosphere

Enliven a narrow hallway

Give an attractive buffet supper

Bring wrought-iron furniture indoors

Turn a terrace into an outdoor room

Upholster a canopy bed

Streamline your bathroom

Build an "indestructible" room for a child

Restore antique furniture

Hang your own wallpaper

Slip cover chairs

Make frames for your pictures

Paint your own walls

Lay a rubber tile floor

Cadillac



Jewels by Harry Winston



It is always, of course, a great thrill to welcome your first Cadillac car into the family. But the woman who will do so in 1953 has a very *special* thrill awaiting her. For she and her family will be introduced to the joys of Cadillac ownership at their bountiful best. Never before has the car been so beautiful to behold . . . or so wonderful to ride in . . . or so marvelous to drive

. . . or so inspiring to own. In styling, in engineering and in craftsmanship—the 1953 Cadillac is the greatest Standard of the World ever built. So, if your family is considering the move up to Cadillac—we urge you to visit your Cadillac dealer soon. One look and one ride—and you'll know that this is the perfect year to make your motoring dreams come true!

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THE

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Meeting in town—Beautiful modern-living fashions created with a significant new dimension—practicality. Take this shapely shirtwaist dress of "Dacron" and wool by David Goodstein. It's crisply tailored, light as a whisper, and thanks to "Dacron" resists wrinkles, stays serene and fresh-looking—even in a heat wave.

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For a birthday long to be remembered, an important anniversary . . . a diamond clip or pin will shine with special meaning. Its loveliness, so right by day and night, is enchanting, and eternal . . . its value, too, endures. Your selection may be modest—a small precious metal clip with a single diamond, for under \$100 . . . or majestic—an all-diamond cluster, for over \$1000.



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A DIVISION OF BROWN SHOE CO., ST. LOUIS, MO.



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is what we call this charming apron dress—made of crispy dotted swiss, the Peter Pan collar and puffy sleeves are edged with swiss braid. . . . The gay little organdy apron is separate and trimmed with rows of ric-rac and daisy chains.

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Petticoat Row, Nantucket Island, Mass.



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An exclusive interpretation of the classic tassel tie casual shoe, in Cream Buckskin with Blue Genuine Hornback Lizard Plug.

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SHOP

Shop Hound has slipped the leash, this July; almost everything on these five pages comes from the *resort* shops, away-from-the-cities shops—some of which may be right in your own summer neighbourhood. (In which case, you can drop in, in person, and look around; in *not* which case, you can shop by mail if you like.)



Left: Never pleasanter to own than in summer—separates. Here, from a shop that specializes in hand-finished separates, a black velveteen halter and circular skirt, 4½ yards of crease-resistant Irish linen. Pink, powder blue, light grey; \$39.50. Halter; \$25. 10 to 16. Heidi, Locust Valley, L. I.



Right: The easy cotton dress—for beach, village marketing. Designed by Carolyn Schnurer, in a green, brown, or charcoal-grey floral print on white. The square neck in front diminishes to a deep V in back. Sizes 10 to 18. \$14.95. Eleanor Royal, Nantucket, Mass.



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Wraps you up—dries you off—takes you tenderly from tub to telephone, from locker to lounging. Perfect for make-up, shampooing, sun bathing, dormitory wear. Shaped and fitted . . . buttons on securely in a second. White, maize, blue, green. Small, medium, large. \$3.95

THE TOG SHOP

Americus, Georgia

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Wraparong \$3.95

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☐ Check ☐ M. O.
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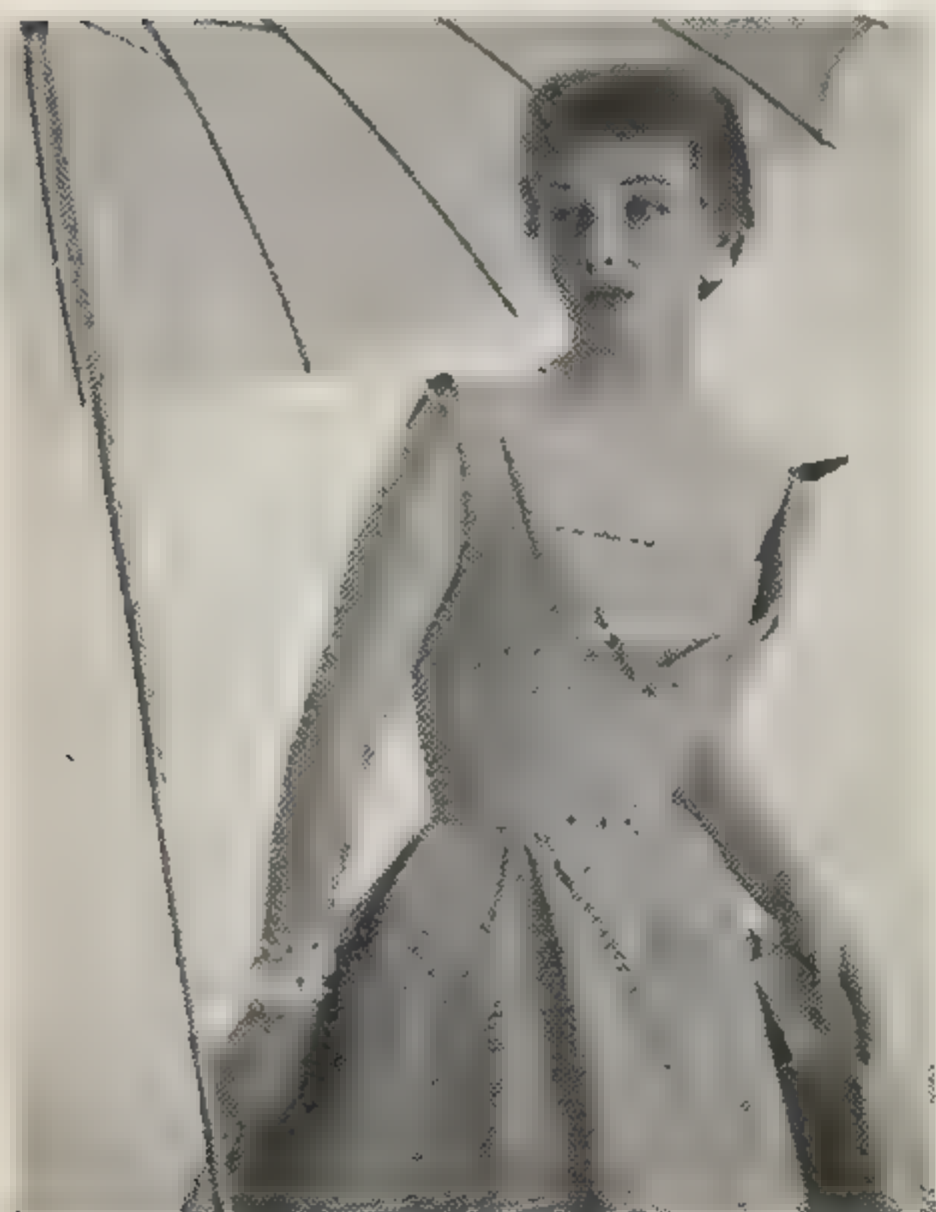
Left: Another summer sweater—to pick up in the middle of a holiday, this hand-finished cardigan by Bernhard Altmann. Of soft Australian merino wool, navy-blue, red, or grey with bands of white. Sizes 34 to 40. \$10.95. Eve Ernst, 1905 Boardwalk, Atlantic City, N. J.



Right: Eight inches of purse will hold . . . lipstick, comb, cigarettes, lighter, mirror, and coin purse (the latter, incidentally, is part of the package). Black, beige, or navy-blue shantung. \$6 tax inc., plus 50c postage. The Country Shop, 68 Main St., Southampton, Long Island.

HOUND

Suburban shopping—and beyond



Left: Wrinkle-resistant cotton, candy-striped. Another of the easy, sleeveless dresses that go to beach, village, dinner. Red, green, or navy blue on white. Sizes 10 to 18. \$9.98. Frederick's of Hollywood, 4742 W. Washington Blvd., Los Angeles 16.



Right: Still another s.s. (summer sweater). You'll find them sprinkled over these pages. This one is really a knitted jacket. White or navy blue; bracelet-length sleeves and brass buttons down the slightly cutaway front. Sizes 12 to 20. \$35. Needlecraft, 1743 Boardwalk, Atlantic City, N. J.



Left: Here the sweater is built right into the costume. A white cashmere sweater bound and tied with the same fabric that makes its pleated skirt: pink silk twill printed with black and white. To order, in other colours as well. Sizes 10 to 16. \$85. Pearl Lehrer, 1433 Broadway, Hewlett, Long Is.

MIEHLMANN



Right: Separates—highly unsuspected of this blouse and skirt, made to go together. The skirt, olive green, red, and black plaid, \$17.95. The blouse, olive green to accent the skirt. Sizes 10 to 16. \$9.95. Both of Herbert Meyer cotton. Maud Dinsmore, Nantucket, Mass.



Left: We scarcely know which is more delightful, the objects from this shop or the shop itself, a converted silo. In any case, here's a handsome hand-knitted sweater, of beige Shetland wool with blue and yellow pattern. \$27.50. The Silo, Morris Plains, N. J.

Casual Elegance



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the Separate Shop

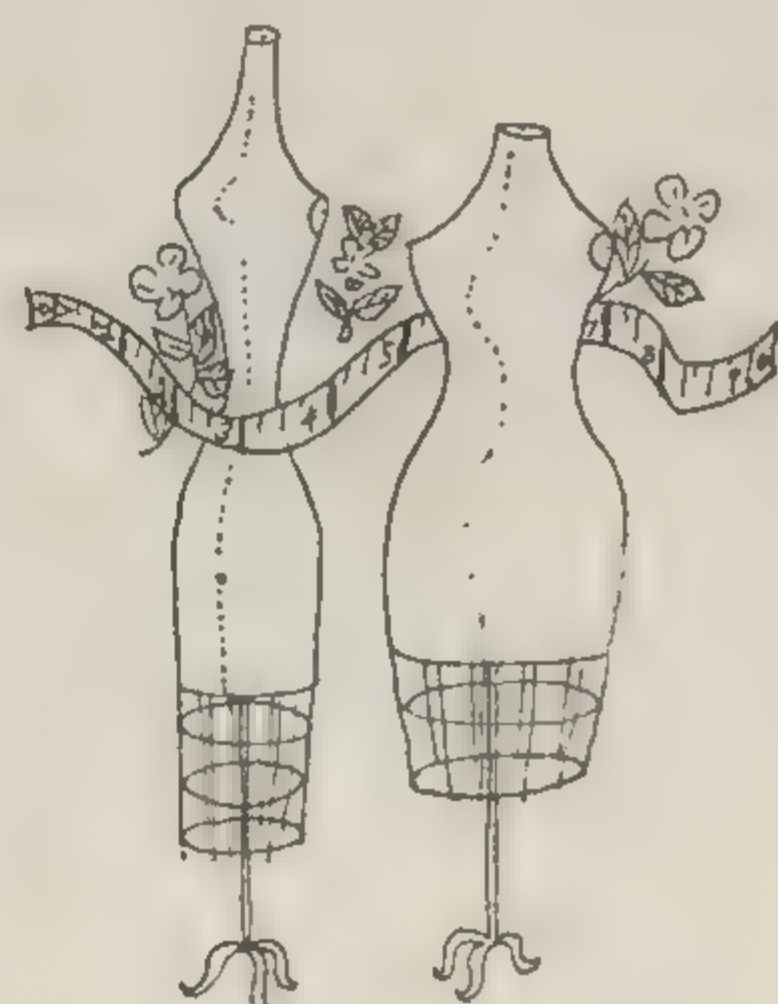


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Set of Three Sizes \$18.50

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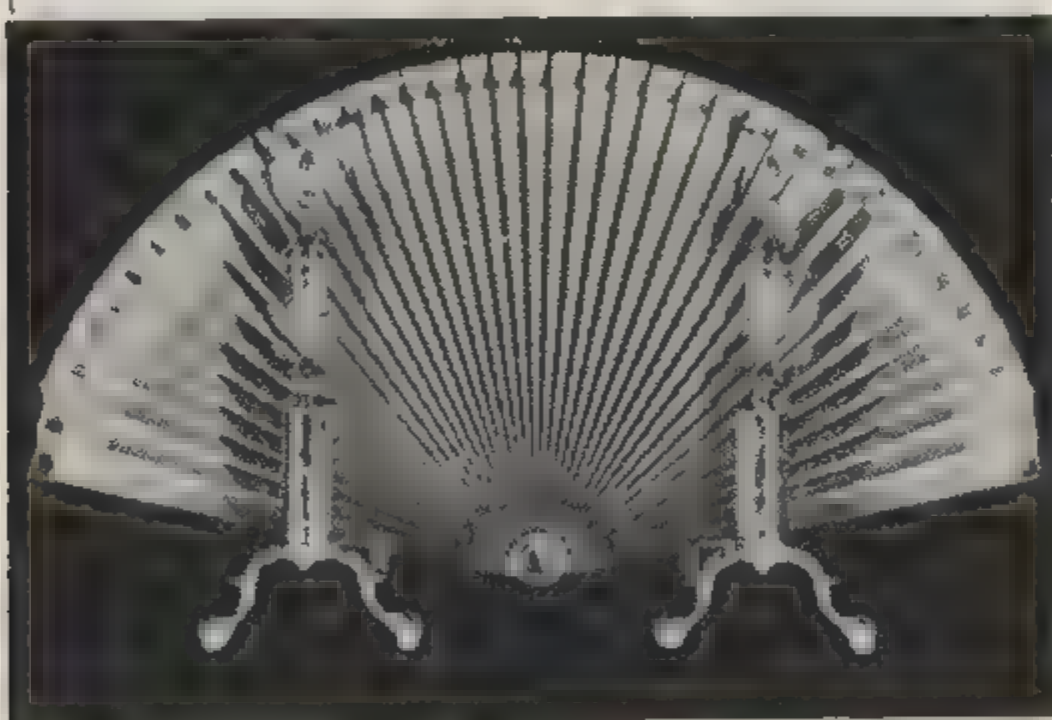
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You are certain to find that one of these distinctive fans has been especially designed to match the décor of your room and to keep cheer at your hearth whenever the roaring fire is not needed. Each is made of heavy kraft paper with a smart brass medallion at the base. Colored fans have an inch-wide gold border. Easily set up behind your andirons or placed on the floor with a concealed metal bracket to hold it stationary.

33" wide in Red, Green or Beige \$2.95

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21 North Water Street, Nantucket, Mass.

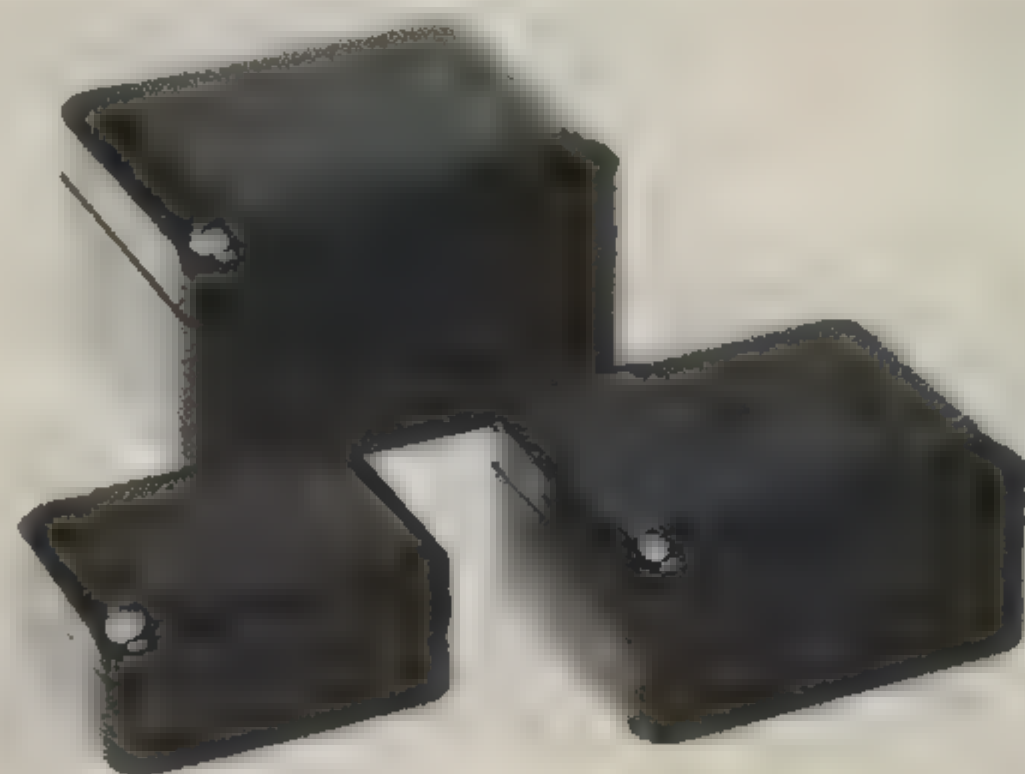
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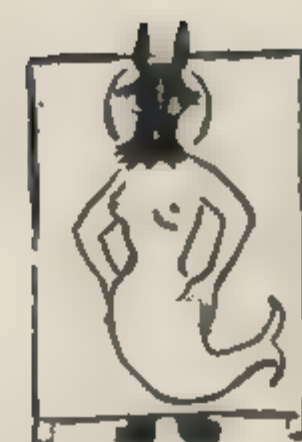
Set of 3 (gold) \$8.00 ppd.

Send check or money order.

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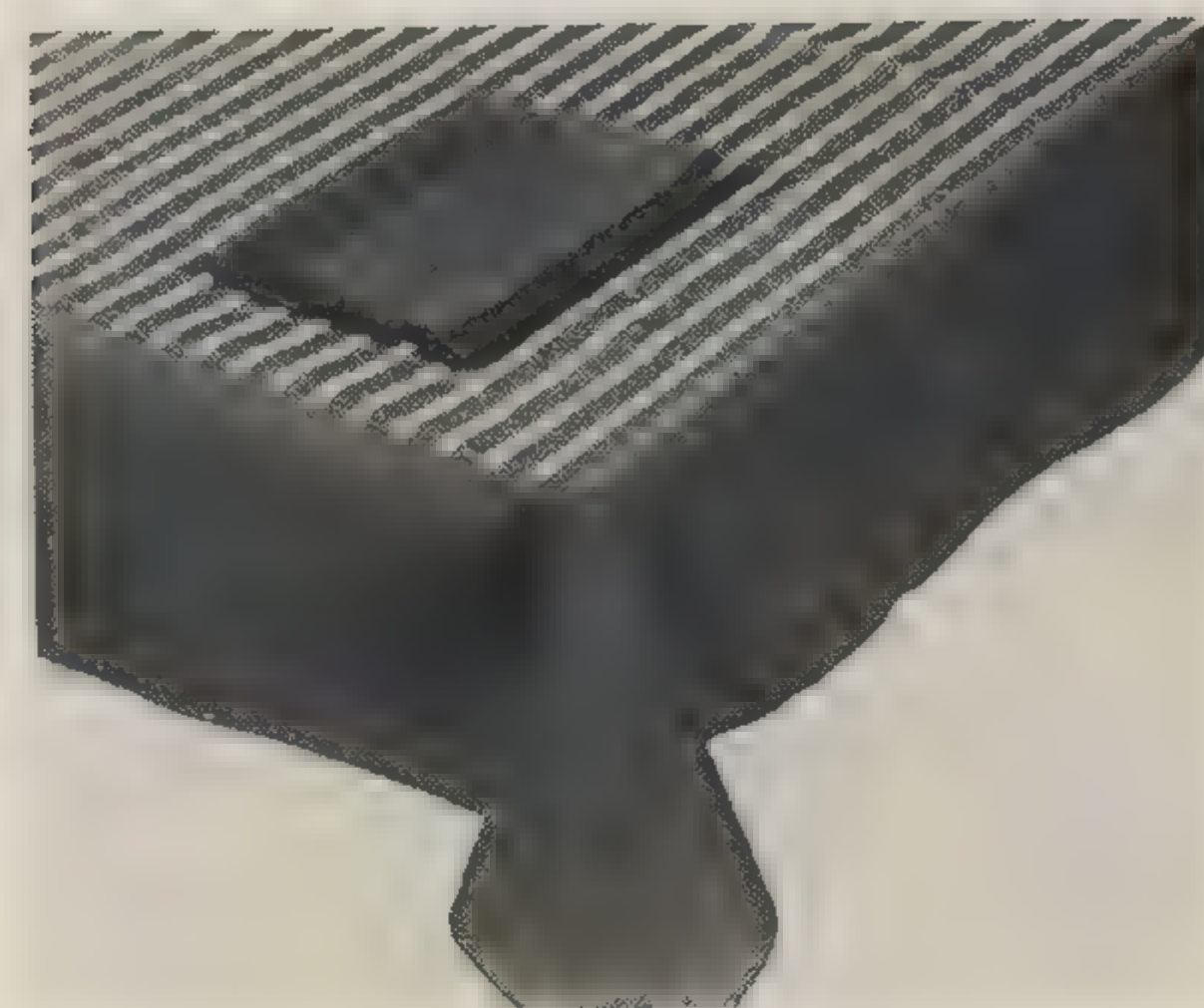
YOU Interiors

40 W. Putnam Ave. Greenwich, Conn.



SHOP

Right: Top fashion—table-top fashion, that is. Denim in three sizes: 54" sq., 4 napkins; 54" x 72", 6 napkins; 60" x 80", 8 napkins; \$5.95, \$7.95, \$9.95. Dark grey, brown, green, red, or blue with white. Dennis Linen Shops, 1917 Boardwalk, Atlantic City, N. J.



Left: A man's lightweight suede leather jacket to wear in the country or on a golf course—or, it seems, near the swimming and fishing. Sizes 36 to 46. \$55 ppd. Dunn's English Leather Shop, 1535 Boardwalk, Atlantic City, N. J.



Right: Boxed together, as a sample of the wares of this shop: a jar of wild beach plum jelly, tins of whole berry cranberry sauce, Indian Pudding, New England clam chowder. 16 oz. each. \$2.95 ppd. Can also be ordered separately in any quantity. Seven Seas, Centre St., Nantucket, Mass.



New country store: This is the story of a country store that's spent its life in the heart of Georgetown, in Washington, D. C., and now is spreading out. Little Caledonia (that's what it's called in Georgetown) now has a country cousin, Little Caledonia By-the-Sea, in Narragansett, Rhode Island. And there, as in Washington, are the provincial chintzes by-the-yard (\$1.50), the not-easily-found kitchen utensils, the selection of herbs for which the Washington shop's been known. And glass and china. And furniture and whatnots. And such things as Spanish saffron, chervil, hickory salt; tin melon moulds for Spanish cream (\$3.50); aluminum fish moulds (\$1.25); French wire whisks (60c); and customers who don't know what they'd do without Little Caledonia.

Dinnerware Booklet FREE!

Herbert S. Mills
GORE PARK
Hamilton, Canada

HOUND

Suburban shopping—and beyond



Left: An English naval powder case, made of heavy, polished leather. To use as . . . umbrella stand, wastebasket, or kindling box, perhaps. 13", \$16; 16", \$18.50; 21", \$24. Thorndike Williams Interior Designs, Greenvale, Long Island.



Right: From a shop that's ordinarily a college shop (but wonderfully stocked with handsome things for both men and women, the year round) a short-sleeved cotton polo shirt in dark grey or Turkey red. \$3.50. Clocked Argyles from England, \$3.95. House of Walsh, Williamstown, Mass.



Left: One of the most frequently ordered things at this gift shop—hand-etched eagle glass. Available in all sizes of glasses, butter and dessert plates, vases, it is shown here in two pitchers. 9 1/2", \$9.50; 5", \$5.75. Red Box, Westbury, Long Island.

Right: Crew hat now in batik—dark red, blue, and green mixture. \$2.50. Duck-bill model, same price. The shoes, from Mexico: hand-washable espadrilles of deerskin, leather soles. \$9.95. Outdoor Traders, 47 E. Putnam Ave., Greenwich, Conn.



MIEHLMANN



HOLLYWOOD MOCCASINS—\$2.49
For Hometime or Playtime

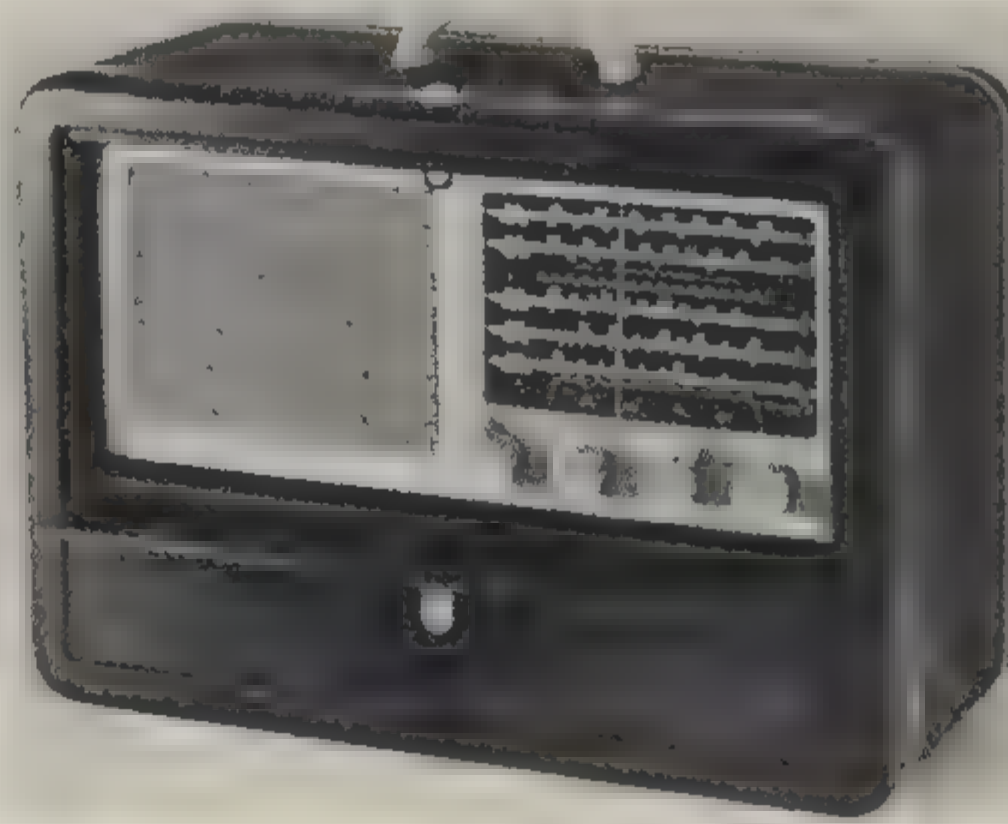
Custom styled of genuine suede leather with flexible leather soles. Choice of black, red, golden tan. Sizes 4 to 10 (full sizes only) \$2.49 ppd.

INDIAN MOCCASINS—\$4.99

Rest your feet with new cloud-soft Indian style moccasins made of finest leather with Air Foam innersole. Hand laced and fringed. Available in Indian Tan, Natural and Indian Red. Women's sizes 4 to 9, \$4.99 ppd. Men's—without beads or fringe—Indian Tan and Natural, sizes 6 to 11, \$5.99 ppd. Please no COD's. Money-back guarantee.

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Good Housekeeping
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SHOP HOUND

Suburban shopping—and beyond



Left: Hand-blown crystal pitcher—
new in Connecticut, via Sweden.

Fits between refrigerator
shelves to hold orange juice,
iced tea, or Martinis—
about 40 ounces of either.

\$4.50 ppd. Treasure House,
182 Post Road, Darien, Conn.



Right: Examples of a basket-
maker's art: black ash wood,
hand-split and pounded, then
woven into baskets—the
jackknife is the only tool used.
Round baskets: small, \$2.25;
large, with drop handle, \$3.35.
Rectangular basket: \$2.50.
Basket Shop, Gaylordsville, Conn.



Left: Quartet of cups, each
with a band of colour (almost
as good as a monogram for
identification). The cups are
chrome and come, altogether, in a
leather carrying case. \$5.50.
J. S. Briggs, 1217 Boardwalk,
Atlantic City, N. J.

Right: Zodiac signs caught here
in hand-painted pottery. Black
and white ashtrays in every sign,
to give to astronomy-minded
friends. Each, \$3.70 ppd.
(Add 10c west of the Mississippi.)
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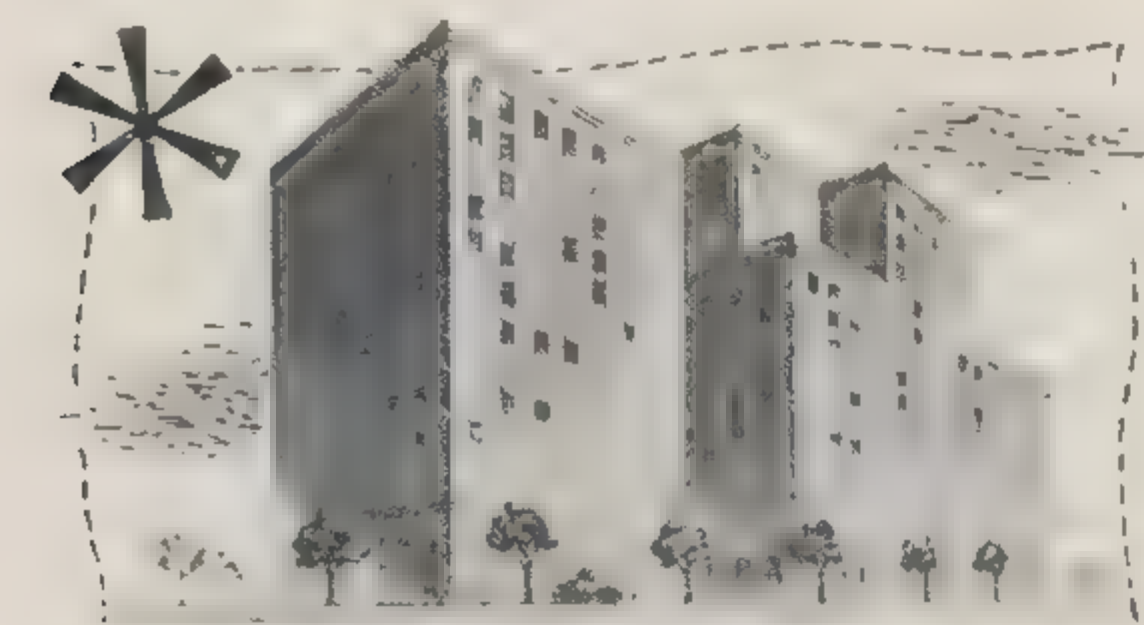
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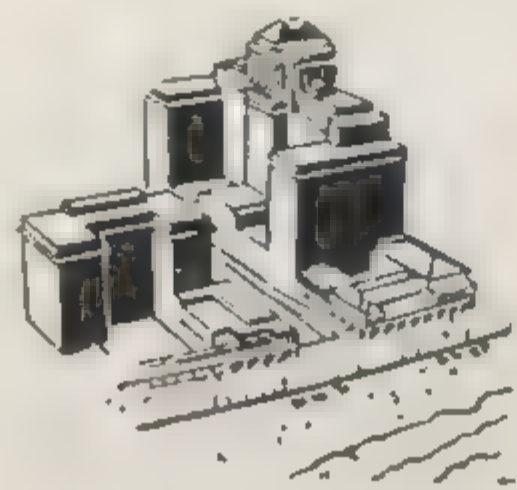
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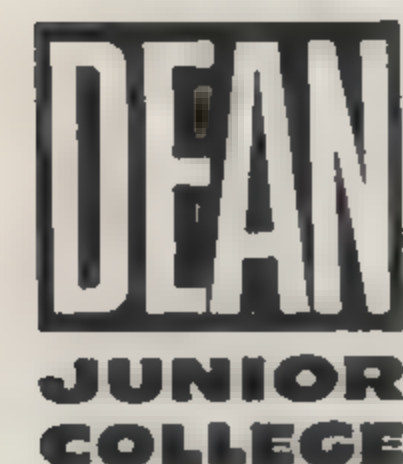
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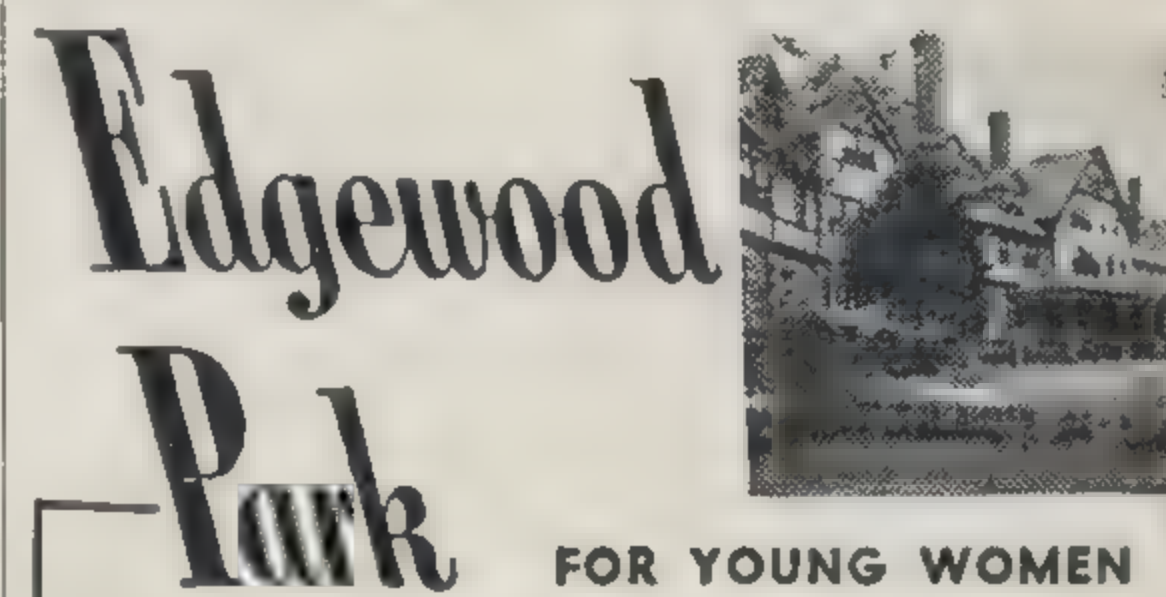
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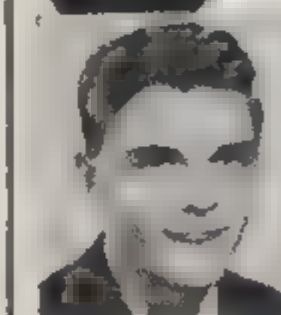
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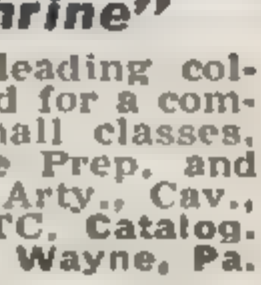


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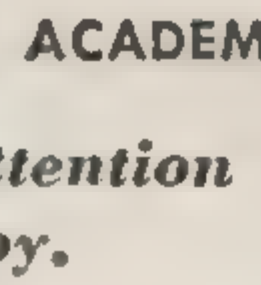
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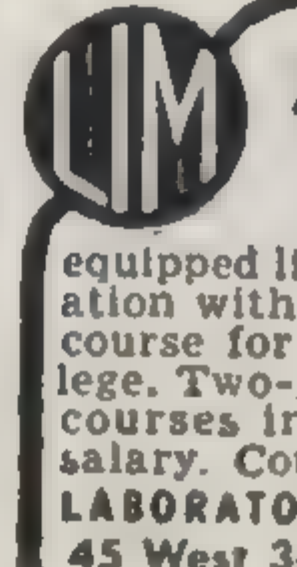
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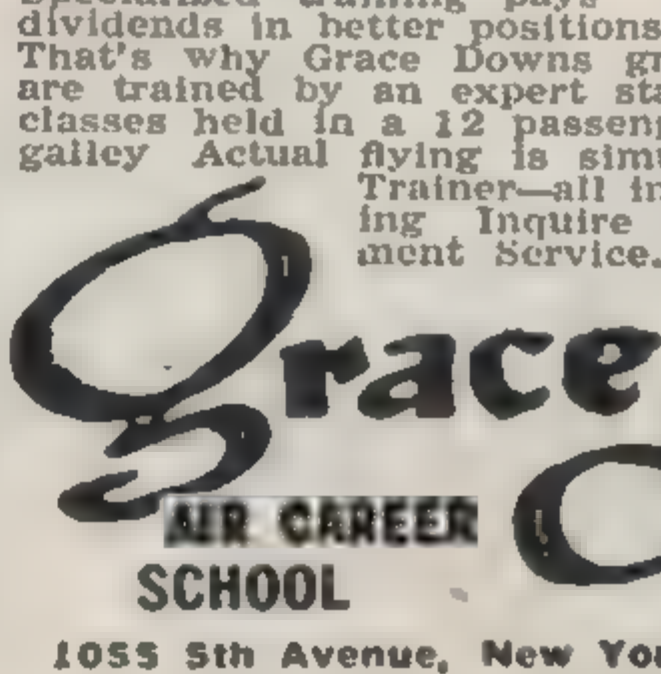
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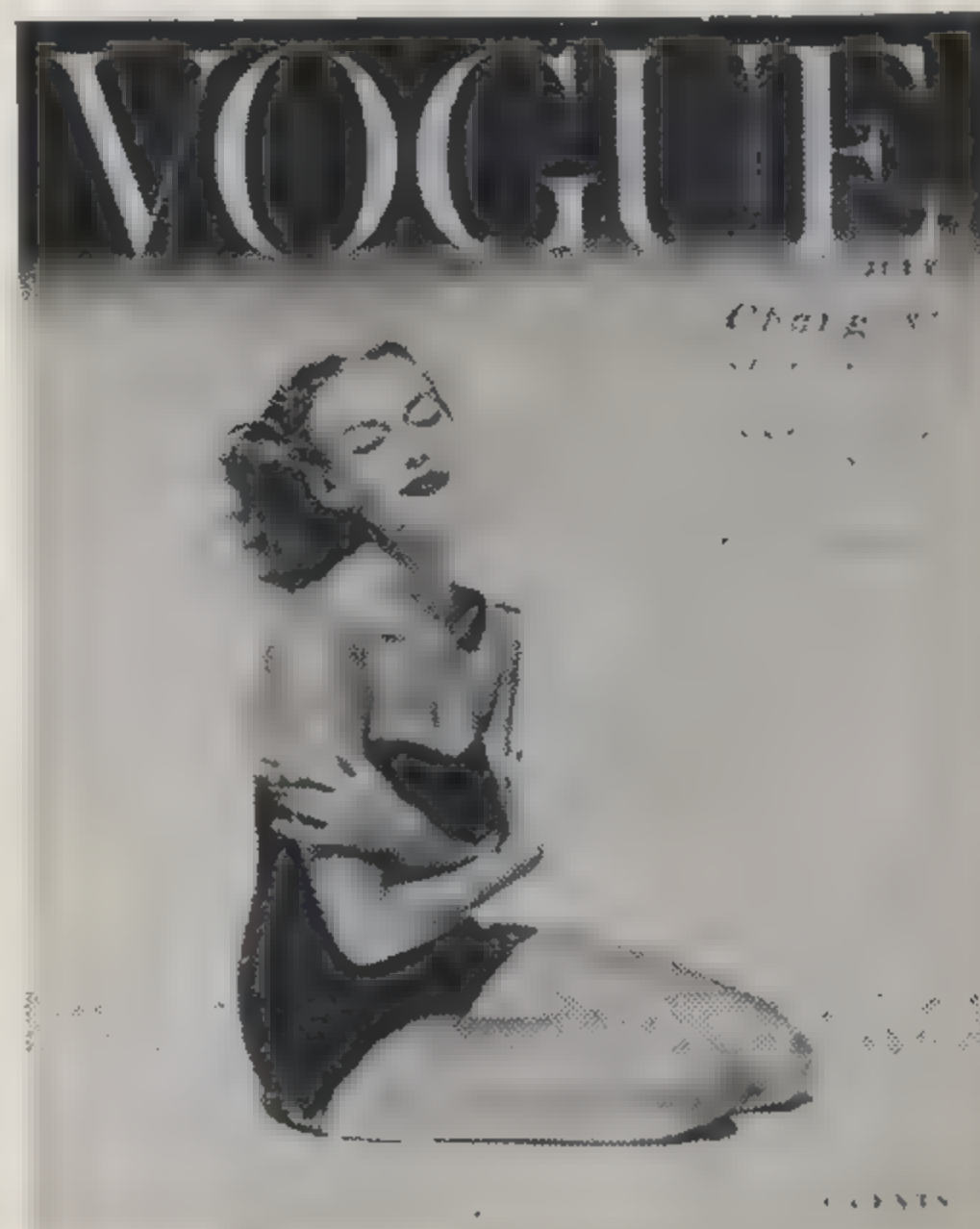
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RAWLINGS

COVER: Beach brown, very smart fashion, as you can see; as Vogue foresaw as early as May 1. This, a fine swimmer. It's Celanese acetate woven with Laton to make a new kind of faille. Designed by Givenchy for Jordan; fitted with a Talon zipper; \$18. At Altman; Wanamaker's, Phila.; Hudson's; Jordan Marsh. Lipstick and nail lacquer, "Canary Red"; both, like the sun-tan oil she's smoothed on, by Elizabeth Arden.

JULY, 1953

Vogue incorporating Vanity Fair is published semi-monthly except in June, July, December, and January, when it is published monthly. This will be the only issue in July.

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Vogue's eye view:

Alphabet of changes

new this July

a Andor, formerly and/or, now changed officially into a word by one state (Georgia).

b Bolivia, newest change to be rung on canasta. Rules, regulations, page 53.

c Challis, now made successfully of Orlon; now changing men's shirt-lives. See page 100.

d Delta, name for wing-span changing aircraft silhouette. Angled like a bird's tail, it's now on Comet jets (in modified form); on beyond-the-sound-barrier craft.

e Extinguishers, changing shape: now in Aerosol bomb form for cars, kitchens.

f Frozen food change: "warm" or "soft" ice cream featured at drive-ins.

g Good weather, bought and paid for. Same man who "made rain" by plane, changing plans: hopes to prevent rain all summer over Palisades Park. . . . Coronation viewers collecting nice piece of change on anti-rain insurance on damp seats in stands.

h Heels newly-placed on shoes, to change and improve balance. See page 73.

i Islands. Travellers changing itineraries to stop over at Elba, Corsica, Ireland.

j July, new fashion month. Change from what used to be "between seasons." See this entire issue of Vogue.

k Knitting-machine change. Invention now knits completely-shaped, completely seamless skirts and tops.

l Lynx back in fashion for a change. In the new collections, often dyed black.

m Mitin-mothproofing, a durable treatment bound to change summer-storage plans. It mothproofs at the time the yarn is being dyed. See sweater, page 77.

n Nylon luggage, a change for the lighter. One new nylon case: aluminum-interlined.

o -on. Suffix changing the fabric language, suffix attached to man-made fibres. The "-on" that went to the Coronation: rayon. Used in hangings; used by the London Couture.

p Progress backwards. Passengers on planes of one U.S. airline now seated backwards. The change: a safety measure.

q Quick hair-setting, a change developed by a New York hairdresser. Time: 4 minutes under the dryer.

r Resilients. The new big change, in stockings. See page 71.

s Streamliner meals, new series of low-calorie meals; change on the menus of Pennsylvania Railroad streamliners.

t Tamerici salts from the famous Montecatini spa in Italy. Now packaged in drug stores in New York, for spa-change without locale-change.

u Uranium. Momentous change bringing private atomic industry a milestone nearer: new discovery that fissionable uranium can be "bred" from U-238 (non-fissionable and 140 times more plentiful).

v Valetaria, vending machine for dry-cleaning clothes. Electronically-operated; now in Grand Central Station.

w Weaveless fabric, Pellon. Looks like felt in chiffon-weight. Use: interfacings that can't shrink, won't wrinkle. Next possibility: men's clothes.

x X-51, a new synthetic being combined to make washable worsted crêpe that can't sag or stretch, can wash.

y Yellow light bulbs, good change; way *not* to attract summer night-flying bugs.

z Zipper, important figure in the next fashion change. First autumn news: moulded, closely-fitted clothes.



TONI FRISSELL

Mr. and Mrs. John Millar and their children, Johnny and Sybil

Mr. and Mrs. Millar, with their children, eight and five, live all year around in Newport, Rhode Island, where they settled after the war for two good reasons. Reason one—it is near Portsmouth, where Mr. Millar runs a small machine shop. Started in an old cowshed on the Portsmouth Fair Grounds, the factory has grown swiftly, now employs thirty skilled machinists. (Mrs. Millar helps out as bookkeeper.) Reason two—Newport is a fine place to live if you like sailing, and the Millars spend almost every free moment in summer on their Norwegian-built thirty-square-metre racing sloop, *Cariad*. (Here, they're embarking in a dinghy from the local yacht club for *Cariad's* mooring.) Mr. and Mrs. Millar met in Washington during the war, when Mrs. Millar, the former Adelaide Whitehouse, worked at Red Cross Headquarters, and Mr. Millar, British-born, was a Royal Navy flier. Now, with the children, a Scottish nanny, and a Labrador retriever named Jet, they live in a white clapboard house within earshot of the sea.

Country life: the growing choice

In the summer, when city families rediscover what country families know all year, a green and hardy fact clearly appears: an increasing number of young people have moved from cities to the country, or have found or made country careers for themselves in order to stay where they were born. Part of this move may be due to a return to large families (from 1940 to 1950, the number of third children born into American families rose 77%; the number of fourth children, 50%, and of fifth children, 27%, according to the Metropolitan Life Insurance Company. In the first three months of 1953 the birth rate ran higher than ever before). And certainly the country-move is sped by the great blooming of good suburban and country stores and ever-widening highways that bring city favours to many of the rural reaches.

From the last decades of the nineteenth century, the time of the great swing from the country to the city, there persisted in the United States a notion that life of the most desirable variety and civilization existed only in the cities. For some years, some years ago, this may have been true. Now the vane turns to a different wind. "If you're going to decentralize now, you have to go far and go fast," the great and maverick architect Frank Lloyd Wright said recently, travelling for once with the wind of, instead of ahead of, his times.

The five families (with a total count of twenty children) photographed here and on the following pages decentralized themselves from five years to a lifetime ago. For some of them the choice involved creating a *reason* to stay out of a city job: their methods, the building of a factory or the renewing of a farm. Some had the luxury of pure choice. All of them chose to stay. For them the country is a preferred way of living. And as one of these five men said, "One has to live, as well as work."



TONI FRISSELL

Mr. and Mrs. John Braganza, with their son, Miguel

For the last five years the Braganzas have lived in a big brick house at Mill Neck, one of the Long Island North Shore communities that flicker from village to pure country. From their all-year house, amply stocked with young boys—Mrs. Braganza's three older sons, John, David, and Edward McIlvain (aged twelve, ten, and eight), and small Miguel, going on two—the Braganzas journey to the further countrysides of the East Coast and Europe. A well-known gun, Mr. Braganza follows the field trials from Hot Springs, Virginia, to Millbrook, New York. Mrs. Braganza, a frankly pretty woman and an expert sportswoman, caught a love for skiing from her husband. From the slopes at Zermatt, Switzerland, and St. Anton, Austria, they returned, last winter, by way of Portugal, where it is not forgotten that from 1640 to 1911 the Braganzas reigned.



Mr. and Mrs. John Rand and their children, Ellen, Rosina, and Curtis

The Rands live on a hundred-and-twenty-acre dairy farm at Salisbury, Connecticut, in the plunging greenness of the Berkshire Hills, with a white house, a red barn, eighteen milking cows, and a trout-filled brook. In this happy, handsome family, everybody does something: Ellen and Rosina, who are twelve and ten, take care of Curtis, the baby, during their off-hours from school; Mrs. Rand, pretty, blond, and early-rising, cooks, keeps house, drives, tends the vegetable garden; Charlotte Boyer, Mrs. Rand's daughter by a previous marriage, helps around the farm during vacations from Milton Academy. Mr. Rand, who studied agriculture at Cornell after finishing at Yale, manages the Salisbury Farm's Dairy, which processes and sells the good rich milk of his own and his neighbours' Guernseys. He also studies law four nights a week.



NORMAN PARKINSON

Mr. and Mrs. Archibald Stevens Alexander, with (from left to right) Jean; Archibald, junior; Emily; Susan; and Helen.

The Alexanders live in a pleasant white house overrun with wisteria at Bernardsville, New Jersey, a State in which Mr. Alexander's family has long been involved in public affairs. A Democratic National Committeeman and last year's candidate for United States Senator from New Jersey, Mr. Alexander is now active on behalf of the Democratic candidate for governor. He served from 1950 to 1952 as Under-Secretary of the Army. The Alexanders, their numbers usually augmented by hordes of the children's friends, all garden; play tennis, and are passionate bird-watchers. The eldest daughter, Helen, was married last September to Mr. Alain Prevost; young Archibald is at Princeton, where he rows on the Varsity Crew (as did his father); Susan is making her debut this summer; Jean and Emily go to the Brearley School. Mrs. Alexander, tall, with springing red hair, is the former Jean Sears of Boston, a sister of Mrs. Henry Cabot Lodge.



TONI FRISSELL

Mr. and Mrs. Van Santvoord Merle-Smith, junior, with
Richard Combs, Van Santvoord III, Edmund, and Katherine

The Van Santvoord Merle-Smiths live in Middleburg, Virginia, where he is academic head of the girls' preparatory school, Foxcroft. Vigorous, attractive, with an eddy of children, the Merle-Smiths describe exactly the present tendency of good schools to choose directors with young and cheerful families. Mrs. Merle-Smith, "Miss Kitty," a dark-haired young woman with a fresh-peach complexion, is the niece of Foxcroft's famous headmistress, "Miss Charlotte" Noland. Unhampered by her five children (one, Grosvenor, missed the photograph through his extreme youth—one month old), Miss Kitty teaches riding at the school. On top of his other duties, Mr. Merle-Smith, formerly a master at St. Paul's, helps teach Foxcroft's traditional military drill. Extracurricularly, he collects, and repairs, vintage cars (above, a 1910 Chalmers). In these, his sons and daughter love to tootle across the Virginia countryside.



News from **THE COUNTRY
STORE 1953**

*From the country branches
and the big city shops,
fresh-cut July clothes—in July*

The Country Store, 1953, is apt to be ultra-modern brick, with a great picture window, and a beige-tufted cracker barrel. It wears a Very Well Known Name. It's any one of the flock of out-of-town branches of the big city stores that are cropping up all over the country (and we mean *country*). And how's that? It's because more people are discovering that it's not only pleasanter—but possible—to live in the country all year round. Heavy industries, plants, home industries, banks, hospitals, and schools are popping up all over the rural districts. And what follows? Stores. Stores to serve the local needs—year-round. Which are? Well, in July they're apt to be gap-fillers: a new bathing suit, an evening cotton, a fresh skirt (and no—a left-over size 8 or 44 *won't* do). On these pages and the six that follow, happily decentralized, delivered-today country clothes, all housed in the suburban branches of shops (and with their city fathers, too, of course) everywhere. We found them as far west as Santa Barbara, and further than that you *can not* go in clothes.

Facing page: The lady . . . practising to go over Niagara Falls next year? No, just enjoying the novelty of a new-in-July bathing suit. This one: straight cut, with little-boy shorts. By Carolyn Schnurer, of yellow plaid Galey & Lord cotton. About \$10.

Above: Freshly picked cotton chemise dress; toast, belted in white. By Jerry Greenwald, in junior sizes. Stevens Sanforized pima broadcloth. About \$20.

Everything on these pages at Altman; Hutzler's; Neiman-Marcus; I. Magnin; and their suburban branches.



KAREN RADKAI



FRESH FROM THE
COUNTRY STORE *continued*

On these pages, more of the here-and-now cottons. The wonder of it all, not just that you need them (most wardrobes have a sinking spell in July), but that they are in the shops today.

On this page: The lady, emerging with a triumphant smile and a tremendous grocery bill (who started that rumour that you eat cheaper in the summer?), wearing a brand-new cotton that she bought right around the corner. Freshly-narrow coat dress of lightweight green denim, with a white piqué dickey that removes itself when she decides in favour of a lot of chalk-white beads. In Avondale denim, Sanforized; \$16. Her rayon straw-cloth hamper-bag, \$8 plus tax.

Facing page: The kind of dress that looks fresh when everything around is melting. It's partly the stripes; partly the minimum cut; partly the fact that you walk into it. (Incidentally, this dress looks well standing, too.)

Of Avondale denim, Sanforized; the stripes, olive-green, black, white. About \$15.

Patent leather contour belt by Annette, \$7.

Everything on these pages at Altman. Clothes also at Wanamaker's, Phila.; Famous-Barr, and suburban branches.





FRESH FROM THE
COUNTRY STORE *continued*



More July pick-me-ups (to buy where you *are*)
for spiking a summer closet that
may have gone a little flat about now.

Below: A waist-length cardigan to wear
with everything (including a bathing suit)
of black and white cotton and Angora, about \$10.
Skirt of Bates black cotton cord (about \$14),
eager to be friends with every top you own.
(We added a belt.) In junior sizes, by Toni Owen.



Facing page: July idyll: mostly idling.

What's she wearing? What makes good and pretty
sense in July: a loud yellow and red plaid shirt
(to make a Scotsman wince) of cotton Madras,
hand-woven and vegetable-dyed in India. About \$9.
Khaki shorts of Galey & Lord cotton twill, about \$7.

Left, above: There's that shirt again, here looking
almost demure with a matching box-pleated skirt, \$15.
Worn with a natural straw belt by Annette, \$6.
These two costumes by Florence Walsh, in junior sizes.
All Altman; Hutzler's, and suburban branches.

KAREN RADKAI



FROM THE
COUNTRY STORE *continued*

If there's one thing more delightful than a fine summer day—it's a fine summer evening. And in July there comes a burst of parties. Not the big summer balls, but spontaneous country evenings. So what's wanted? Casual, pretty evening things, that can sit on the grass, a wooden bench, a terrace wall; that can spend time in the washing machine and emerge looking as pristine as a picnic egg. For instance: *This page:* A July evening dress that will be an August evening dress in August, a September . . . and so forth. A very shaped halter-dress, all fit and no belt, with a full-flight of skirt. Of Bates matelassé piqué, \$25. That July breeze: a white silk chiffon stole by Symphony, \$11. *Facing page:* She's probably going to stand there all night—the background is so becoming. But if she goes in—what she'll take off is: a just-about-perfect July coat. Firm, sculptured white cotton, unlined, with oversized pockets and lines that can envelop an evening dress or a midday cotton. Of Bates cotton, \$25. Her big chintz bag, at Renée Montague, \$22.50. *Everything (handbag excepted) at Altman. The clothes, by Toni Owen, in junior sizes, also at Frederick & Nelson; Neiman-Marcus, and at the suburban branches of all three stores.*



P EOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Air-conditioned movies and the number of serious ones suddenly switched from winter to summer releases.... *Julius Caesar*, a magnificent film, with the hills of Rome visible through the Forum columns, with Sir John Gielgud unforgettable as a leaner and hungrier Cassius than we've seen before, with Marlon Brando, flicking the mob on with supreme demagoguery in the scene, "I come to bury Caesar, not to praise him."... The ardent wish for colour television that the world might have seen the splendour of the Coronation pageantry, and in particular Sir Hugh Casson's deliciously festive colour scheme for some of the street decorations—pink, mauve, white, and blue posts crowned with brilliant flowers (plastic) which stayed brilliant even through the Coronation Day rain.

PEOPLE ARE TALKING ABOUT... The psychiatrist's child who plays with a set of mental blocks.... Rebecca West's moving and brilliant series of articles about the Coronation, published in the *New York Herald Tribune*.... Queen Elizabeth's pre-Coronation honours list, with some of the omissions as surprising as some of the inclusions.... The thrilling coincidence that man's victory over Mount Everest came as a Coronation Day present to Queen Elizabeth from the British team.

PEOPLE ARE TALKING ABOUT... The number of books, articles, and radio discussions fastened on the state of women—their superiority, their slavery, their domination—as though Woman were a fresh and painful discovery and no one knew exactly what to do with her, except to make money by writing and talking about her.... The violence, the lyricism, and the pulsation of the paintings and the glass collages by Ethel Schwabacher recently at the Betty Parsons Gallery.... The push to raise money for Free Chinese publications (\$750 pays for three thousand copies of Jefferson's writings, in Chinese) by The Free Chinese Literature Campaign, an offspring of Aid Refugee Chinese Intellectuals, Inc., 1790 Broadway, New York 19.... The perfectionist in this raggedy age, a priest who, when a watch repairer asked, "Your clock loses two seconds an hour?" answered, "No, a year."

PEOPLE ARE TALKING ABOUT... Gerald Johnson's new summer TV program on Sunday nights.... *Man on a Tightrope*, the knock-out movie of the escape of a circus troupe from Czechoslovakia into the American sector in Germany, the rigid, human-defeating thought control of Communism with everyone spying on everyone.

In July, the little boats fly, wherever in the world (from the Mediterranean to the Pacific) the passionate summer-sailor aestivates. Opposite: photographed off the Bahamas, a sailor who learned to sail in the fjords of Norway.





Two pansies in two cordial glasses; painting has been in the collection of the Duchess of Windsor



Black-eyed Susans and daisies in a bevy of cordial glasses



Privet blossoms, English daisies, and foxgloves

These gentle *gouaches*, just short of actual size, by Mary Faulconer, go to show what can be done in miniature flower arrangements, with the only necessary rule an invisible ruler—an eye for scaling. (A garden rose substituted for a Goldilocks rose, *below*, would be top-heavy in the sugar bowl.) With a minimum of material, and, incidentally, a minimum of money (each arrangement shown here costs less than \$1), possibilities stretch endless as imagination. Perhaps, clumps of daisies lighting up niches in a china cabinet; seven or eight glasses of single pansies along a mantel, or edging a low, narrow table. The arrangements here, all yellow-white-green, are by Judith's Garden. The containers, sugar bowls, ash trays, cordial glasses (stacked, in one case, to look like an epergne), could have been egg cups or tea bowls, cream jugs or finger bowls; all are Steuben glass.



Goldilocks roses, mignonette, and Podocarpus in a handleless sugar bowl

LITTLE FLOWERS

IN LITTLE GLASSES

PAINTED BY MARY FAULCONER



Cowslips, clover, and grass in a handled sugar bowl



Alyssum, ivy, Euonymus, ground pine, Podocarpus



NEWEST CANASTA: BOLIVIA

Three Decks: Wild Card Canastas

BY OTTILIE H. REILLY

Bolivia, which is really Samba with Canastas of wild cards, is a new variant of basic Canasta, the game which is second only to Bridge in the card world. Back in May, 1948, in an article in *Vogue*, Mrs. Reilly introduced Canasta, then later, again in *Vogue*, she introduced Samba. (Although Samba, a fascinating game, is still extremely popular throughout the country, it has one difficult element: it's just too long for a club game.) Last winter in southern holiday places, players began Bolivia, found it gamesome and fast.

HOW TO PLAY BOLIVIA

The cards: The deck consists of three standard 52-card decks of playing cards to which six jokers have been added—a total of 162 cards. The six jokers and twelve deuces are wild cards. The Red Threes carry a special bonus and the Black Threes have a specific value whose function will be explained later. The remaining cards are known as natural cards.

Point count values: The point count value of the cards is as follows, and this applies whether the cards are melded (when they count in your favour) or whether you are caught with them in your hand when the deal ends (when they count against you).

Jokers	50 points each
Aces and deuces.....	20 points each
Kings through 8's.....	10 points each
7's through 4's.....	5 points each
Black Threes.....	5 points each
(Exception—100 points each against you if one of the players has gone out.)	

The deal: Bolivia is a partnership game and the players who sit opposite each other are partners. The players cut for partners, seats, cards,

and for the first play from the shuffled full pack. The player who has cut the highest card (Aces high) has the privilege of first play. The player who sits at his right deals. Each player gets fifteen cards. The dealer turns up the top card, which is called the up-card which begins the discard pile. The rest of the pack is called the stock and is placed next to the up-card.

If the up-card is a wild card, Red Three, or a Black Three, another card is turned. The original up-card of a wild card or Red Three “freezes” the pack, described under Discard Pile.

The players play in turn, beginning with the player to the left of the dealer. When it is your turn to play, you do three things in the following order:

1. You draw
2. You meld (optional)
3. You discard

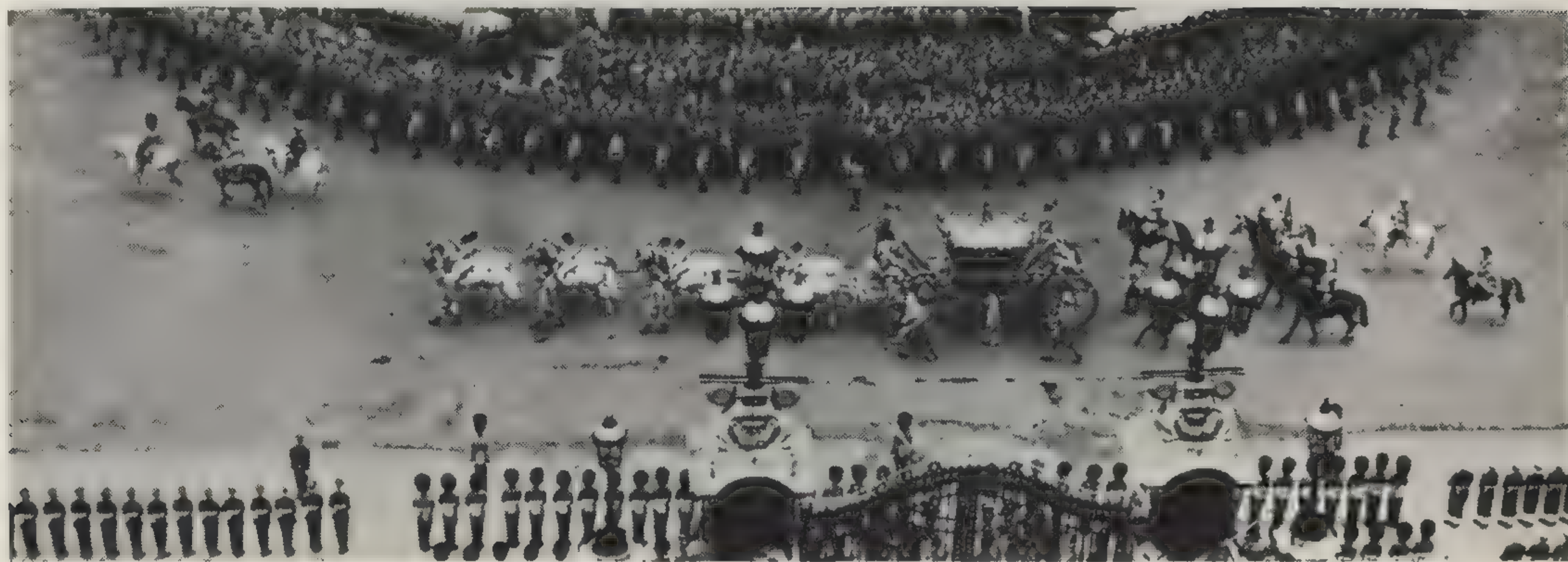
In BOLIVIA as in Samba, you draw two cards from the stock pile and add them to your hand. If you decide to use the discard pile instead of drawing from the stock, you relinquish your right to draw from the stock. (If you take the discard pile, you must establish your right to do so—explained under Discard Pile.) You are obliged to discard (*Continued on page 102*)

THE CLIMATE OF SLEEP *opposite page*

Since the only perfect climate is bed (to quote a wit), one of the infallible heat dodges is sleep. In this idyllic case, the handmade, flowered French linen sheets come from Baccarat and Port-hault. The room, tuned to shades of pink, mauve, *and* persimmon, is from Roslyn Rosier's Town and Country Antiques. For sterling silver, International “1810,” and room details, see page 108. The sleeper's second refreshment: Jacqueline Cochran's complexion-keeper, “Flowing Velvet.”

THE CORONATION

By Vogue's own correspondents, Elizabeth Bowen and Cecil Beaton



“An enormous channel
of expectation”

BY ELIZABETH BOWEN

Today there was no daybreak: who was to say when today began? It was in the senses of sleepers before they woke—waking or woken before there had yet been a note from a single bird. Awareness was in the pre-dawn darkness of summer London; one by one, down streets far from the route, windows sprang alight; the humid shadowy trees just stirred as a breath met us hurrying out of the houses. Today was born to be a reality. Footsteps for some time were the only sound. No apparent sun rose; only, as the Palace came into reach, the sky lightened over the people who had been out all night, as though it were they who had willed the day to come—to these encamped ones along the curbs of the route something of the morning was old already. Dozing shoulder to shoulder, making tents of their coats, lying waiting with their heads on each others' knees, they have long been familiar with flags and triumphal arches. We, climbing up into our places on the stands, were the newcomers—latecomers, though the air was still dawn-steamy and smelled of grass.

The grandiose Mall is like nothing else in London, as London is like nothing else in the world. The Mall seldom seems wholly everyday, seldom quite ordinary; but today, already at this hour, it is transformed into something new again—an enormous channel of expectation. That it runs, deadstraight, from the Palace to the Admiralty Arch makes the Mall, this morning, seem to be drawn taut. And this tautness is of extreme length—a length extended by being flagged and peopled, flowery, spanned by delicate golden hoops, and overhung by the newly dazzling façades. Carlton House terrace indeed has the air of being erected for today—what a pattern of balconies and windows! Tier by tier below them the stands also fill with faces. June-fresh, ranks of plane trees stretch out their branches; under the sheltering leafiness, at ground level, packs in a crowd immobilized by itself. Indeed nothing appears more solid, more irremovable, either side of the Mall, than these living walls. (It was between these, by this way, that the Queen not only went to but came from her Coronation.)

Everything—though it is still so early, though nothing is yet in prospect but long waiting—photographs itself dramatically on the pale air. Glare comes from any striking colour; if it was a moment when the Guards, cheered, marched in, taking up their position lining this section of the route (the Navy are further down), it was still more of a moment when the Guards let drop their wet weather cloaks from their scarlet tunics. The Guards further stamp the scene with attentive stillness. Broadcast music, now and then interrupted, makes one aware by its way of sounding that acoustics too are peculiar to the trafficless day. Something *will* have begun once the bands strike up. The only palpable restlessness is the weather—the varying luminosity and occasional curdling of the sky, which now and then spills splashes of sunshine, while little runnels of wind, never quite chilly, draft their way aimlessly through the plane trees. This is very English. Mounted police jogtrot up and down; a Royal Parks van patrols, clearing the route of débris. Everybody is waiting with equanimity, under the spell of a sense of timelessness—time is not, till there may be hope of processions.

The Mall has the first view. Here takes place the confluence, the ordering, once or twice the halting—when it is not a matter of car-smooth speed—of processions due to precede the Queen's to the Abbey. It is not, indeed, long after nine o'clock that the first applause breaks out, at the Palace end, and from then on it continues, if somewhat fitfully. Now do we feel our magnitude as a crowd of thousands, our distinct personality as one crowd of London's—throwing ourselves upon the beginning of the spectacle in a captious or a hilarious unpent morning mood—for it *is* only a spectacle till we are disposed to consider more; that is, when it is a matter of the Whole Family. Something enters with the later carriage processions; each of us reaches out to those Royal *known* faces. Aunts, uncles, cousins—what is today to them? The Queen Mother smiles at us out of the glass coach: her paleness leaves in its wake a hush, a muting of some of us by emotion.

After a pause, Her Majesty's procession. . . . There is an incredibility, now that it is in view, about the advancing state coach, the eight grey horses, the four golden tritons. Hearts, as though not ready yet for the moment—not perhaps able yet for the moment—stand still. This is pure fairy tale. That impression of radiance left by the young beauty seated beside her husband, who seems to accompany her on a joyous journey, makes us want back the moment to live again.

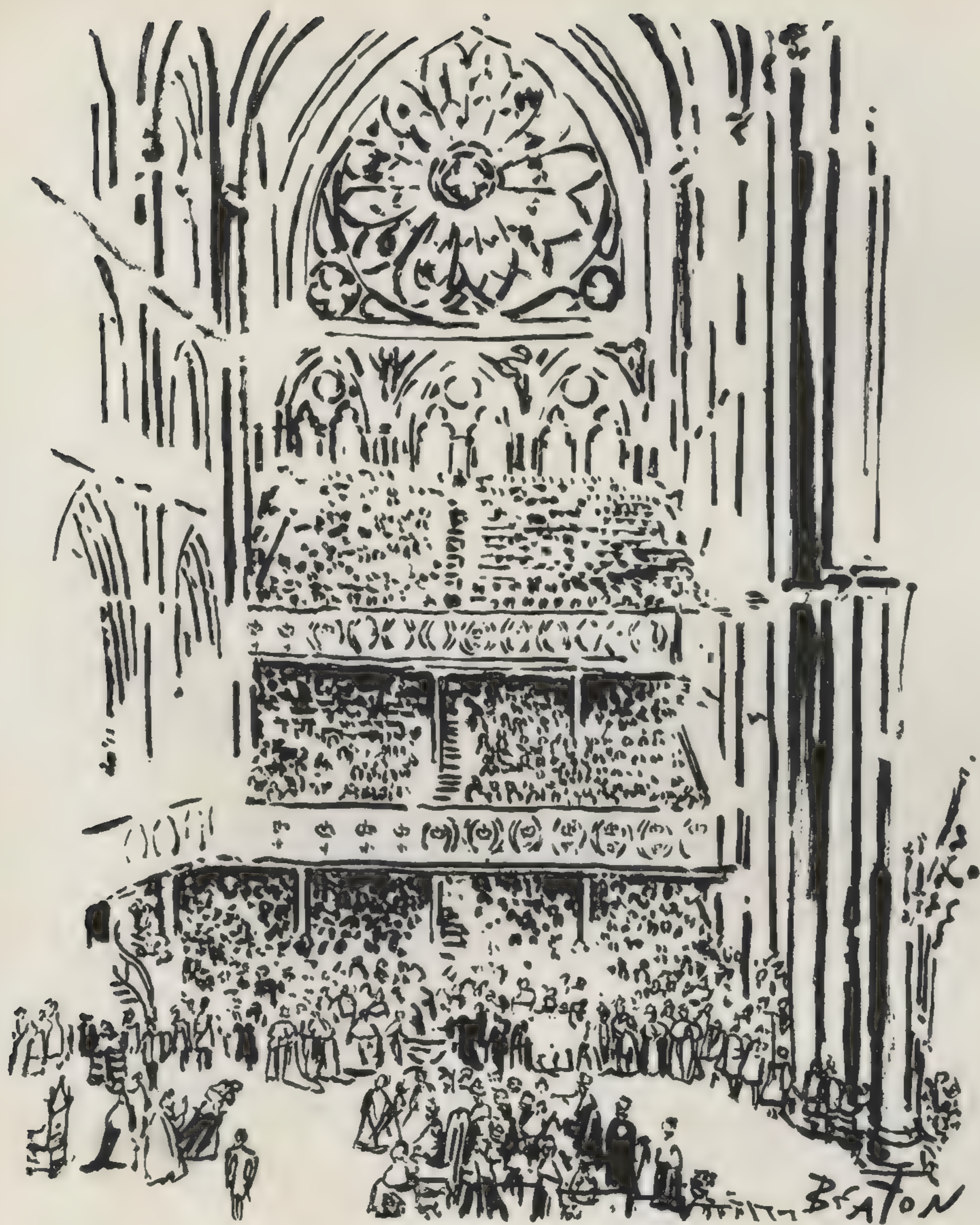
One can hardly wait for the Queen to return, this way.

The coach takes its golden, surrounded way down the perspective, vanishes with a final gleam under the Admiralty Arch. For a little while longer its course onward

is traced by sound; but she, for the time being, is gone from more than view. Have we, till now, envisaged her destination, or, still more, the isolation, in any human sense, of the journey she is about to make? Today we are not dealing in charming fairy tales: there is a spiritual sternness about her calling. What has to be the extent of her dedication, only she knows. How dare we compute the weight of the Crown? Though by love surrounded, she is not to be accompanied on her whole way. We thousands left behind in the Mall are now let know that the Queen has entered the Abbey—here, now, in the open air, under the changing sky, we must consider the sacrament of the Coronation. Broadcast, the words of the service sound here as if everything were taking place where we last saw her, between the double lines of the Mall plane trees—and yet, no, listen; the beautifully spoken words carry ancient reverberations of the Abbey—which we have only to turn to see behind us, not so far away, high up over the hazy foliage of the park. With awe we follow. As the Queen is being anointed, the sun comes out and for a minute floods over everything; thousands of us together do not speak—before we know, rain has begun to fall, sighing soft at first, glistening on the umbrellas crowdedly unfurled on the speechless stands; then thickening, muffling the forty-one gun salutes at the Queen's crowning. This rain, earlier so much dreaded, seems to enhance a sort of reconciled calm; we have it in common with one another. Rain *now* does not matter; one can not say why—has the afternoon gone with us into some new dimension? We have perhaps touched upon some fringe of the experience of the Queen. For whatever has happened is unforgettable.

Waiting these hours for her to come back, while cheers and music proclaim her elsewhere in London, we wonder if she will be aged by the crown, or stripped of herself by the mystical ceremonial. Will her hands, having held and supported Orb and Sceptre, wave to us with the same unconcerned, easy and speaking grace as they did this morning? Look, the rain has stopped; the late afternoon Mall—wet flags and crowds, glistening trees and arches—stands out in dauntingly splendid and candid light. Her Majesty's two-and-a-half-mile long procession begins to enter, at the Admiralty end of the cleared length. There is the pulse of the endless marching, rank on rank, race on race, uncased colours, medals, men mounted, unswerving horses, bearskins, turbans, bayonets, bands. This is her blameless mightiness and her fearless force.

Eight home-going grey horses; four gold tritons. Seen through alternate windows of the coach is the head bowing the steadily balanced crown. All the long taut straight way to the Palace gates is a continuous moment of Recognition: we behold ELIZABETH, our undoubted Queen.



THE ABBEY AT THE MOMENT OF HOMAGE

Inside the Abbey

BY CECIL BEATON

In the Abbey at six o'clock, the stream of arriving guests: dignitaries in cockaded hats, black velvet tam-o'-shanters, grey top hats; the windscreens of their motor cars proudly boasting their destination. . . . Guests from every world, and from every part of it. . . . Pink silk turbans, African feathers, apricot-striped *djellabahs*, magenta, orange, yellow waistbands. . . . From Burma, maybe, someone in emerald-green velvet. . . . The massed Peeresses, an inconceivably wonderful sight, their foam-white ermine and dark red velvet looking like a parterre of auricula-eyed sweet William.



SOME OF THE GUESTS
FROM THE COMMONWEALTH

Peeresses sway, nod, fidget graciously so their diamonds are never at rest. . . . Nothing in the world could be more elegant. . . . Among them, undoubtedly the most beautiful is the young Duchess of Devonshire, wearing the eighteenth-century Coronation Robes of Georgiana, Gainsborough's Duchess, completely different in cut and line, her hair dressed wide à la Daisy Pless. . . . An elderly Peeress hobbles on a rubber-ended stick.

The Dowager Duchess of Northumberland, particularly pink and white with her blond hair, is built on a heroic scale ideal for these occasions; her tow-haired page constantly sets her embroidered train to rights. . . . Odious tiara comparisons. . . . Even ladies in the choir orchestra wear white coronets and veils.



THE LORD CHANCELLOR;
VISCOUNT ALANBROOKE;
AND THE DUKE OF NORFOLK



QUEEN ELIZABETH II

so well curled around her Crown. . . . The blush-rose complexion. . . . Her touching beauty at the Anointing, without her Crown, like a child in a simple white dress. . . . Then, her Byzantine magnificence in stiff bell-shaped brocade that has come straight from the Ravenna mosaics. . . . The cool hands, precise and simple in the symbolic gesture of returning the Sword to the altar. . . . The poignant, youthful voice making a sovereign's responses with an absolute and natural authority.



SIR BRIAN HORROCKS.
CARRYING THE BLACK ROD

The Black Rod, Sir Brian Horrocks, like a Tintoretto, with thickly covered head of gravely combed grey hair, lean face and sinister uniform, the lace cuff encircling the black glove that holds the Rod as in an ebony hand, the thin, black-stockinged legs. . . . Sir Winston Churchill—a stolid figure lurching forward in the aura of arabesques of white ribbons on his Garter cloak and fronds of his plumed hat. . . . The young ladies, the Train Bearers, all slender and tall with the pallor of winter flowers, an exquisite foil in their satin dresses spangled with gold, competing successfully with the uniforms of high Officers of State. . . . The ubiquitous, ministering presence of the Mistress of the Robes.



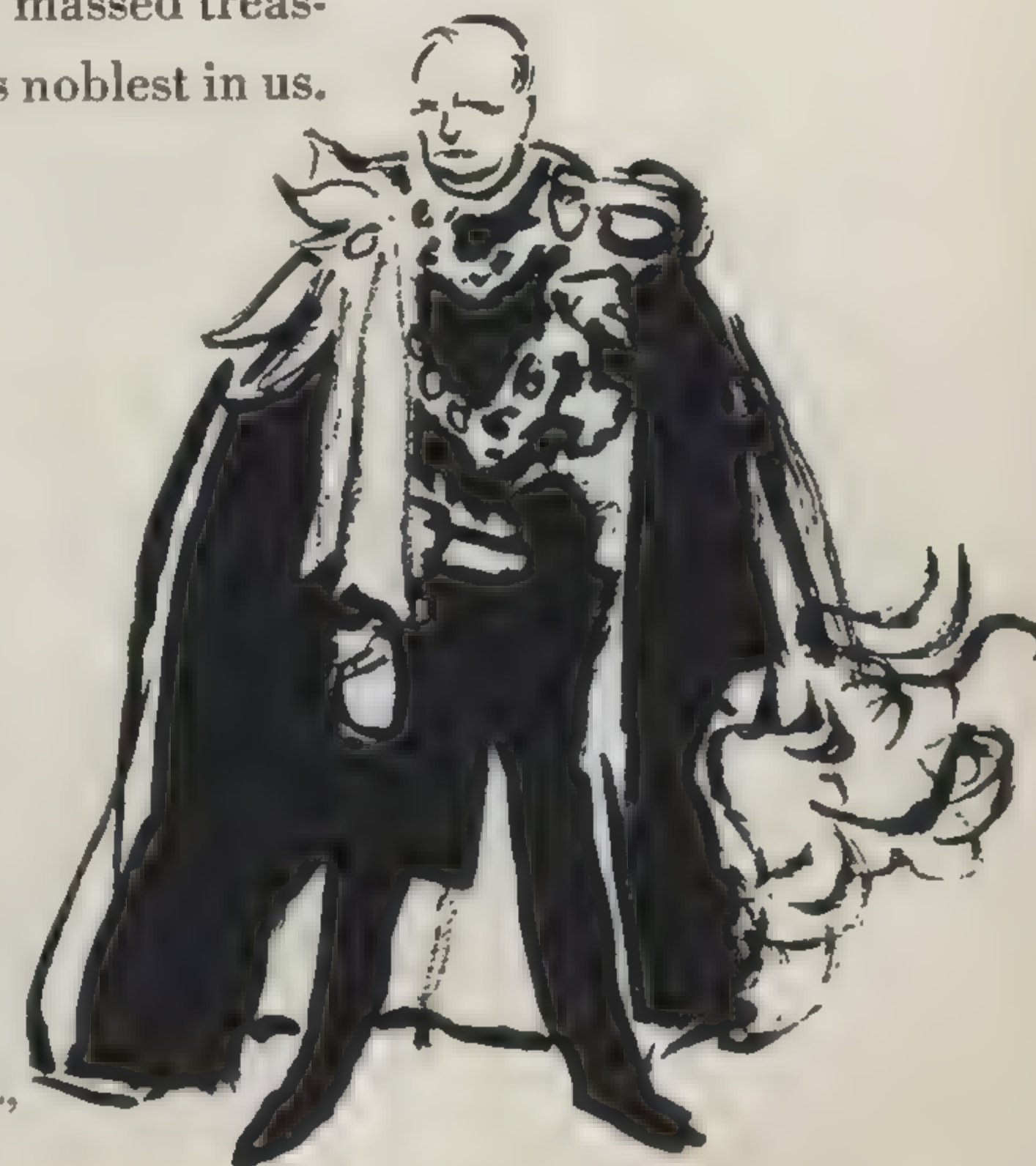
THE DUKE OF EDINBURGH

The dignity of the tall Lord Halifax with his steel-rimmed spectacles and coronet rather crooked like a character from Lewis Carroll. . . . Princess Margaret's poise when receiving her train from her bearer. . . . The Duke of Edinburgh, his head cocked with intense interest as he follows every detail in the ritual. . . . Always one's eye is beguiled by the unexpected effect. . . . A Page in turquoise comes forward to receive a coronet. . . . Light catches a fallen gold sequin or a jewel in a Bishop's ring. . . . The sun comes down and lights up the massed treasure of gold plate on the high altar. . . . Each incident in the long ritual is in itself a symbol of what is noblest in us.



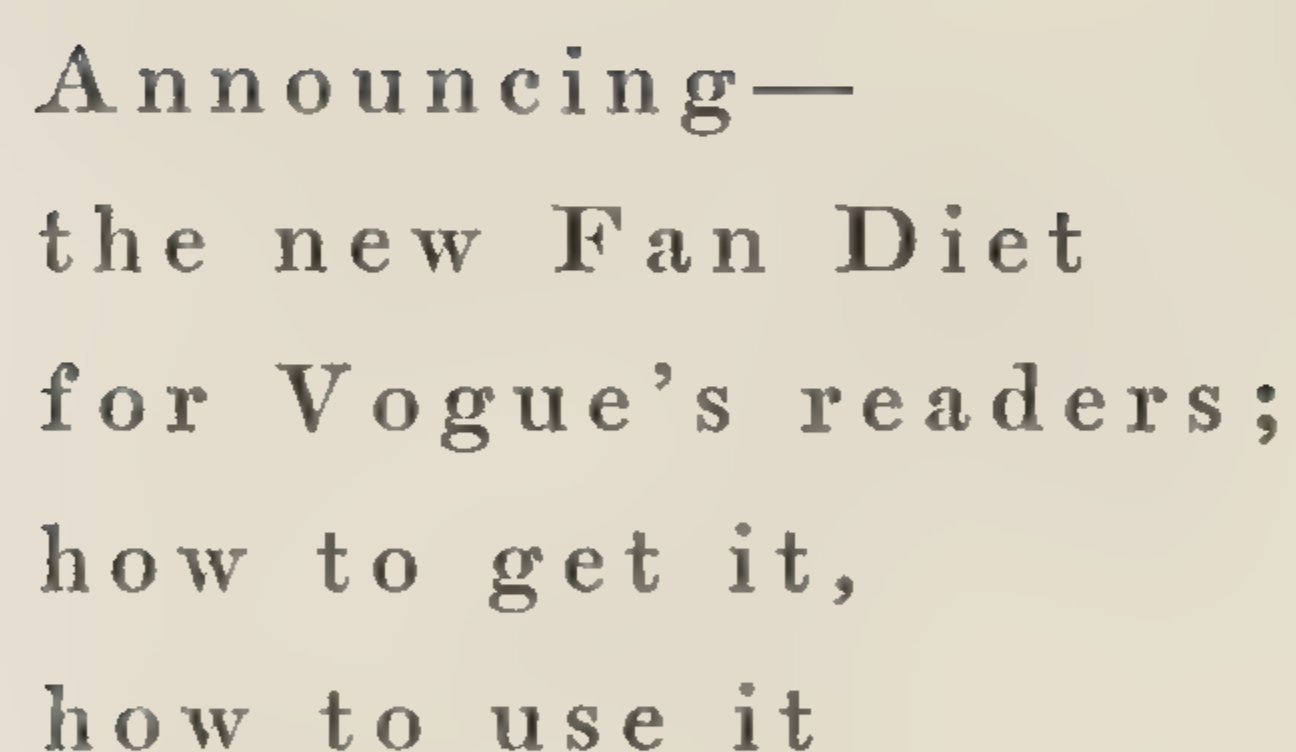
AN ELDERLY PEER

The supreme nobility of the words of the service has the double impact of surprise and familiarity. . . . This is history, but it is of today, living and new. . . . There is nothing ponderous or heavy; it is almost gay, the service following its course with the easy flow of the river Thames, nothing is hurried; it is in the dream world of slow motion. . . . There is nothing taut, there is no tension. . . . There is no pretence of make-believe about this great display; these people have been born to perform these offices—to present a Glove, an Orb, or a Sword to the Queen. . . . They have been rehearsing their rôles since birth; as children they heard their grandfathers talk of Coronations. (Continued on page 107)



SIR WINSTON CHURCHILL,
KNIGHT OF THE GARTER





DIAMOND AND GOLD RING
BY SCHLUMBERGER



NEWS IN THE CITY:

July cottons that cross the season barrier

The seismograph at Fordham may not have noticed, but as far as fashion goes, the cottons on these pages are a rocking change. For the first summer on record, new cottons are being cut midsummer—not as stopgap cottons, but as cottons that stop at nothing (the month of September included). What does that mean to a Vogue reader? That she can choose in July fresh clothes to wear in July—and a good many months beyond. (Why shouldn't July be a new fashion month when fabrics like cotton are making news every minute?)

Above: Taking her daughter for a gentle row on the lake in Central Park, a lady in a new July cotton that may also be her most-reached-for dress in a warm September. Grey cotton tweed striped in black and cinnamon; the neckline, a low-slung turtle neck. By Greta Plattr, \$25. Tapestry bag by Koret. Little girl's dress, blue nylon with pima cotton, by Youngland. Hat: Jean Gale.

Opposite: This is a lady umpire? Never mind, the point is that here, on a summer's day at Ebbets Field (than which there is no summerer), is the perfect trans-season town dress. It's cotton tweed, the colour of a flowerpot; it's bound in black faille. By Samuel Winston, \$60. Satchel by Ronay. Bottle-green hat by Emmé. Lipstick: Richard Hudnut's new "Truly Pink."

Everything (hats excepted) at Saks Fifth. The grown-up dresses, of Herbert Meyer cotton, Tebilized, are also at Garfinckel's; Sakowitz; Best's Apparel.

KAREN RADKAI







Two reasons why July is a new fashion month: two dresses of a just-invented fabric, appearing right now, right in the middle of what used to be "between seasons." It's Nyfoyle—cotton woven with nylon; cotton with a polish like alpaca's, an into-autumn life.

Facing page: The city's new cotton-and-nylon—destined to stay fresh, even after a summer's day of marketing. Black, sleeved, full-skirted (very pretty afternoon dress, come autumn). By Jerry Greenwald, in junior sizes, \$35. Satchel by Koret. Gloves by Superb. Earrings by Coro. Tied-on cap, velours and braid: Hattie Carnegie. The bright lipstick, Alexandra de Markoff's "Pink Parasol."

This page: A two-piece dress in a tea-with-milk shade; evidence that this new cotton-laced-with-nylon takes colour charmingly, will appear in many colours. By Joe Davidson; top, \$13; skirt, \$23. *Everything*, hat excepted, at Lord & Taylor. Dresses of M. W. Thomas cotton with Nyfoyle (the ny, of course, coming from Du Pont nylon): also at Strawbridge & Clothier; Harzfeld's; Hudson's; I. Magnin.

KAREN RADKAI



MORE JULY COTTONS THAT CROSS THE SEASON BARRIER



How to enjoy the July weather in town;
how to change seasons gracefully later:
Left: A cotton dress good now, and
just the thing through September.
Black and green striped Galey & Lord
cotton with a most original pair of
sleeves—barely covered, wrapped,
high. By Claire McCardell, \$35. From
Bonwit Teller; Nan Duskin; Hudson's.
Above: How far will this July cotton
go? Into winter. It's tobacco cotton
tweed bound with black braid; it's
figure conscious in a way that's going
to be the next way. By Ben Barrack in
M. W. Thomas cotton, \$45. Saks Fifth;
Sakowitz. Nettie Rosenstein bag, Saks
Fifth. Big velvet hat, Emme.
Right: Might well be launched in Jan-
uary, for all its firm tailoring, its look
of tweed. It's a July cotton, two-
piece. Beige Herbert Meyer cotton,
Tebilized. By Herbert Sondheim, \$70.
Saks Fifth; L. S. Ayres. Ronay bag,
Saks Fifth. Turban, Sally Victor.





COTTON CORDUROY:
NEW WAY TO CROSS
THE SEASON BARRIER

A cotton with good connections trans-season? Corduroy—the way it's being handled now. Here it is, ready to cross the seasons, ready to travel anytime.

Left: This is important fashion—and it looks it. It's navy-blue corduroy piped with navy-blue satin. Pleasant, that it's organized as separates, and inexpensively. Box jacket, about \$11. A skirt as narrow as a pair of well-tailored pants, about \$9. A rayon blouse finished with delicate edging (and an Everglaze treatment to keep it fresh), about \$9. All, by Beacon Hill, the corduroy made by Merrimack. At Best's; J. P. Allen; Joseph Magnin. Red calfskin multiple-envelope bag, by Coronet, at Best's.

Right: Butter-coloured cotton corduroy separates crossing the city line for the day. (Jane Derby designed them primarily for country-living.) The box jacket, \$40. The skirt, invisibly culottes, \$35. The blouse, black wool jersey with a V of orange, \$23. The cotton corduroy, by Juilliard. All, ready July 15th, from Henri Bendel; Hutzler's; Montaldo's. The calfskin bag, the clasped-on bracelets, also at Bendel. The background: the new sculpture garden at the Museum of Modern Art.





1. Clue: It proves his metal.
It's by Coty.

2. Clue: The
Parisian shamrock
by Caron.



*P*ERFUME CHARADES



3. Clue: Schiaparelli's
fragrant Nembutal.

4. Clue: The Found Chord,
music by Lanvin.



5. Clue: This summer
she's going to get
a moonburn
from Eryan.

6. Clue: Out of this world,
wafted by D'Orsay.





7. Clue: Dana suggests
old gold.

8. Clue: Male-order
fragrance
by Germaine Monteil.



Here, in an enchanted forest, one pretty girl acts in twelve charades—

each the name of a perfume designed to be a part of the summer air.

Think you know a thing or two about famous fragrances? Then study the pictures, read the clues,
write out your answers and check page 103 to find out your S.Q. (Scent Quotient).

The dresses: all by Ceil Chapman—a preview of her autumn collection.



9. Clue: If you want to
make your own
French Furniture—
this, by Chanel.

10. Clue: She picks things
out of the air,
via Yardley.



GENE MOORE



11. Clue: "Leave out
the vermouth," says Patou.

12. Clue: Plane leaves
at 11:15 P.M.
with Guerlain.





More becoming than nothing

What's more becoming than nothing? A slight something. A little veiling, moulding, tinting. And that's a definition of the new summer stockings.

New public utilities. Bare stockings are now stronger stockings, some are downright utilities. Some have an almost invisible shell of strength around the foot. Some not even that. And some have a longevity that's surprising even their makers: the 12-deniers (sheerest stockings in the world, to date). Some are utilities because they are of microscopic (you have to look hard) mesh.

New colour added. The welts (the tops of your stockings) are now tinted pink or blue or white, very prettily related to lingerie. A certain sandal-foot stocking now has a palely-pink tinted heel.

New lengths. These are the self-gartered knee-high stockings we first reported in May. Our summer thought: cooler above the knee you can not be.

New soft pedal: the crepe stocking. Its softness, its porousness—and so coolness—is due to the crimping of the nylon yarn. Result: a complete opacity (looks more like a tan than a tan) that feels like nothing on the leg, is a good sturdy walker. *For names of makers of all the above, see page 103.*

RUTLEDGE

Never-before stocking

Above is the astonishing new stocking, stretched to twice its length—one of the new “Resilients” that shape by clinging, are as becoming to legs as girdles are to figures, and *wear*. They're the product of three inventive minds:

Du Pont who made the nylon yarn, Duplan who processed it, and Heberlein of Switzerland who invented the Helanca twist. Made, currently, by two makers: Virginia Maid (above), at Lord & Taylor; and Mary Grey, at Bonwit Teller.

A shade more becoming than nothing

On the facing page, the stocking with almost nothing of a reinforcement. It's there, but it's strictly between you and your sole. A 12-denier, 66-gauge breath by Phoenix, of Du Pont nylon in a shade called “Natural Beauty.” At Bloomingdale's; D. H. Holmes; The Broadway. Borrowed jewelled heel by Evins.





More shine than shoe

New shine, new heel

Facing page: See this sandal? It's more shine than shoe, being of metallic kidskin. Now study the heel. It announces an entirely new principle—the heel moved forward, where it carries the body's weight the better. Designed in Delman's Paris studio, by Roger Vivier. About \$38, of Allied Kidskin. At Delman; Harzfeld's; Marshall Field. All-but-invisible sandalfoot stocking (not even a seam), by Hanes, of Du Pont nylon, in a shade called "Barely There." Bergdorf Goodman.

New silk, new T

This page: An open T-strap slipper made of a new cloth, silk that shines, and has the texture of—straw. The shoe, of black Catoir silk, is by and at, Andrew Geller. About \$22. Also at Neiman-Marcus; J. W. Robinson. Sheer sandalfoot stocking with a seam to prove it's there. By Artcraft, of Du Pont nylon, in a tint called "Dogwood," at Bloomingdale's.

BLUMENFELD



*N*ews shaped to the head:
the bob,
the sweater hat



Back again: the bob that fits the head like a sweater. *And* the sweater hat that fits the bob. This is the coiffure that's mostly all barbering. That needs frequent cutting, thinning, and patent-leathering (this last, via brushes and hair polishes). This is the coiffure that's neat and smoothed; that's designed in more close-shaped versions than you can shake a scissors at, by Michel of Helena Rubinstein; and all for the new silhouette that's casting its close-shaped shadow ahead for autumn—even in the summer's sun. The planned line, the close pattern for hair seems news again. The coiffures photographed here have the length and the layering of many of the tumbled-about cuts that are so current and so pretty—and often, a disciplined look can be given the cut you're now wearing by smarming down the hair strictly, with a spray or hair dressing. The sweater hats here are designed by John Frederics; are three chosen from dozens that are made for the bob from knitted woollens. These: about \$50, are also at Hutzler's; L. S. Ayres. The diamond and gold jewelry, designed by Van Cleef & Arpels. The classic cashmere sweaters, by Bernhard Altmann, at Hutzler's.

*JULY NEWS:
THE NEXT SUIT,
READY NOW*



HORST

The suit:

fitted and narrow

It's the suit you're apt to want in July, as in December—which means it's as good a buy in July as in December. It's the seasonless suit, marked only with current fashion, and shaped to the big four silhouettes in the news this July.

Above: The fitted jacket—strongly back in fashion—here twice tabbed with jewel buttons; inevitably worn with a sheath skirt. By Seymour Fox, of light grey Forstmann woollen, \$135. Saks Fifth; Woolf Brothers. Very smart, banana-coloured velours hat from Emme. Creamy Kislav gloves, from Best's.

Right: Fitted and narrow; the hip-line jutting only with pockets. By Willi, of grey Forstmann worsted and silk. About \$120. Calfskin bucket bag closed with a fob, by Koret; the golden jewellery—Saks Fifth. Suit, also at Garfinckel's.



The suit:

loose jacketed

Right: The easy, dropped-shoulder jacket, very casual and elegant, of banker's-grey worsted flannel. By A. Davis. The fabric by Kanmak. \$65. At Bloomingdale's; Famous-Barr. The grey cashmere pull-over by Catalina, has been Mitin-mothproofed—mothproofed for life. \$17. Bloomingdale's. Hat, Sally Victor. Linen screen from Roslyn Rosier.

Below: The cardigan suit of fine tweed, fine enough for town. Darkly-checked black and white wool, its reverse side provides the cuffs and stole with bolder checks. By Rothmoor, \$110. Woodward & Lothrop; Rich's; Frederick & Nelson. Cashmere pull-over, by Braemar, \$22. At Peck & Peck. The velvet hat by Irene of New York. Wallpaper background, "Obelisk" from Katzenbach & Warren.



J U L Y N E W S :
T H E N E X T S U I T ,
R E A D Y N O W *continued*



HORST

The suit:
belted and fitted

Above: Another seasonless suit; this one with a very shapely silhouette. The jacket, lightly fitted—but it's a belt that gives it the final delicate nip. By Davidow of thin, flecked oatmeal wool tweed. About \$100. The belt: white and Bénédictine calfskin, \$5. Golden rope-bracelet, by Napier. All these at Lord & Taylor. Taupe velours beret, Irene of New York. *Right:* 1953—with a flavour of the traditional. The already-closely-shaped jacket, further nipped with a self-belt. Good straight skirt. By Davidow of black-and-white herringbone tweed. About \$120; De Pinna. Golden crescent by Trifari and handbag by Koret, both at Altman. Draped felt beret, Irene of New York. Both suits, also at Hutzler's; I. Magnin.



The suit: semi-fitted

Above: Another suit you can't pin down to a season—this one hints at a figure without coming right out and defining it. Here: a matter of waist darts and a back martingale. The neckline is eased-away, the skirt is narrow. By Harry Frechtel of grey British wool tweed. \$135. Earrings, necklace: Trifari. All: Bendel's Young-Timers. Suit, also at Hudson's.

Below: Another suit that implies a good figure, but doesn't demand proof. Here, a matter of a curved front seam and an exaggeratedly dropped shoulder line. By Jablow, of Forstmann black-and-white wool tweed. About \$135. 8-button pig-skin gloves by Superb. Both, Bonwit Teller. Brushed felt cloche by Emme. The suit, also at Kaufmann's; Frost Bros.





RUTLEDGE

TAPESIC HORD:

the music of whistle and bang

*The new music, in which railroad noises,
a yard and a half of mosquito hum,
or the beat of a heart—all recorded on tape—
shape serious symphonies.*

BY PEGGY GLANVILLE-HICKS

EDITOR'S NOTE: *Miss Glanville-Hicks has for seven years been a music critic for the New York Herald Tribune. No sidewalk musical superintendent, this slight, quick, dark-haired woman also composes, and, as a composer, this year won a \$1000 grant from the National Institute of Arts and Letters. She is now working on an opera, flavoured with Hindu songs, and based on Thomas Mann's early novel, The Transposed Heads. Three years ago (November 15, 1950), her article, "Musical Explorers," appeared in Vogue.*

Not long ago, young French composers began running about the streets of Paris with recording machines, snapping at random the sounds of the busy thoroughfares, for all the world like press photographers taking candid camera shots.

With these shots of sound, we were told, and with scissors and Scotch tape, they concocted sound collages of various kinds, the first of the compositions that were to become known as *Musique Concrète*.

Pierre Schaeffer started it all; around 1948 this rather curious young man—traveller, writer of novels and travel stories, engineer, inventor, and amateur musician—was working at the Club d'Essai, the Research Department of the French Radio, when it occurred to him that sound could be manipulated after it had been recorded, by means of phonograph controls, thereby achieving the most unprecedented effects.

For his first experiment he hastened to one of the noisier Paris railway terminals and proceeded to record the sounds of trains—big trains, little shrill trains, trains rushing through at great speed, trains shunting, puffing, and whistling. The engine drivers and sundry officials whose aid he invoked thought him a little mad, but with the indulgence the French accord to any kind of artist they supplied him with the rich assortment of noises his mind's ear demanded.

Not content with these raw materials in this first state, the young inventor proceeded to design ways of obtaining the sounds at any volume, at accelerated or slowed-down speed, at any pitch or octave. He even tried reversing the sounds as recorded, so that the scream of an engine and its gradual dying away became a graded crescendo, ending with the shrill impact of the preliminary scream—the sound first, followed by the cause!

Being a scientist as well as a musician, Schaeffer had great respect for the laws and the elements of the music composer, so he tried to arrange his "noises" with a fugal precision, in serried ranks of recognizably tonal or pitched levels, bringing them as close as he could to the realm of musical materials.

Not so the sophisticated musicians and composers. They, with the blasé expert's disregard for and dissatisfaction with the materials of their art, are always on the lookout for extensions in this sphere, and they seized upon the invention of Schaeffer and its possibilities with enthusiasm.

Pierre Boulez, André Hodier, Pierre Henry, and Olivier Messiaen were among the first of the Paris *avant-gardists* to see at hand a means of extending the sound vista beyond the possibilities of all musical instruments, beyond the limitations of natural orchestral dynamics, beyond the restrictions of current musical notation.

The written page could be dispensed with, and the publisher with it; for the sound-collages were composed directly from the recorded sounds, as a piece of sculpture is made from stone. The result belonged to the composer, could be rented, loaned, or sold like real estate. Performers could be dispensed with, and the hazards and obstructions of unionism that prevent so much and give so little to the composer. It was the perfect answer, aesthet-

ically and economically—they felt—for the modern composer.

The first compositions heard in this genre were those of Pierre Schaeffer. On October 5, 1948, under the title "Concert of Noises," his railway station piece *Étude aux Chemins de Fer* together with *Aux Casseroles* and *Aux Tourniquets* were given to an astonished public over the French Radio.

The following year, in collaboration with Pierre Henry, Schaeffer presented his *Symphonie pour un homme seul* (not, as one might suppose, embodying the poetic idea of a solitary being, but meaning simply for a single man at the phonograph controls). The name *Musique Concrète* came into being in 1949 "to describe," as Schaeffer explains, "this new way of making music which allows the composer to work from the start with his actual sound materials, directly, as a painter works with pigments and canvas; a sculptor, with clay or stone."

The first public concert of *Musique Concrète* was given in the halls of the Sorbonne and L'École Normale de Musique, and created a big scandal, the latter event greatly helping to put the young *Groupe de Recherches de Musique Concrète* on the musical map. Pierre Boulez, the former atonal composer, who rapidly emerged as the leader of the movement, was at once in great demand as visiting expert to Holland, to Germany, Switzerland, and Belgium, where research departments were set up, modelled on the lines of the Paris group.

Almost at once it was felt that the concert stage, empty of players and offering only a radio amplifier to the eyes of an audience, was not the proper setting for aural experiences of this kind. The audience should be seated informally "in the round," not facing a blank, inactive proscenium, and the sound should be arranged to come at them from all over, stereophonically.

The inventive mind of Schaeffer quickly came to the rescue and he developed a kind of control box inside which a man could stand and manipulate four loudspeaker switches; thus the layers of sound in *Musique Concrète*, instead of having to be frozen onto one tape and projected through one speaker, could be kept separate, and the different layers could be simultaneously played through four speakers, the component parts of the piece hurled fugally—as it were—at the listeners, from different corners of the room.

While all this was going on in Paris, the movement began on this side of the Atlantic as if by simultaneous combustion, and in two different places. Uptown at Columbia University, two seemingly sedate professors in the Music Department, Otto Luening and Vladimir Ussachevsky, began making musical experiments on magnetic tape, employing frequency oscillators and amplification devices, while downtown, in his lair on the Bowery, John Cage, fresh from his contact with Boulez in Paris, was clipping and splicing his own electronic fantasies in his own manner.

Some differences of credo at once began to emerge. Ussachevsky and Luening, both tonal composers, took as their sound material—or starting point—actual musical sounds. In Luening's case, this was the flute, played by himself. Ussachevsky played the piano, laughed, sang, clapped his hands, and banged things, and recorded the result. Then came the fun. By electronic metamorphosis, these sounds were distorted in a way that rendered them unrecognizable as their original material.

One note on the flute can, by repeating and amplifying processes, be made to spiral out and out in continuous, pulsating circles of sound, like the ripples on still water at the dropping of a pebble.

A single bass chord on the piano, or even a cough can be developed to resemble in its effect a clap of thunder and its reverberation into stellar distances. A work entitled "Sonic Contours," by Vladimir Ussachevsky, (*Continued on page 108*)

We like the way they look

This is the way they looked at this year's Greenbrier golf tournament at White Sulphur—and what's missing from these pages is glorious Technicolor. The men wore colour either in their shirts, jackets, or pants (and sometimes a case of two out of three) and they looked fine. There was a virus of original-looking hats. Newest, a straw version of the French Foreign Legion hat (see the Duke of Windsor); oldest, Mr. Bacon's battered good-luck straw.



GEORGE CHESTON

THE DUKE OF WINDSOR



FRANCIS McNIEL BACON III





CHRIS DUNPHY; WALTER TUOHY



WILLIAM FORD

TONI FRISSELL

CHARLES CUSHING



The former and present Secretaries of the Air Force:
W. STUART SYMINGTON; HAROLD TALBOTT





PAPERS BY EATON

Top: Prinscript post cards, \$1.75 a hundred, with printing.

Centre. Left: Man's Legation-size paper, Private Stock, 50 sheets 95 cents. *Right:* Memo sheets, 150 in sprigged cardboard holder, 60 cents.

Below. Left: Informal house paper, grey Post Preferred, 120 sheets, 95 cents. *Right:* Informal house paper, grey Post Preferred in Legation size, on tablet, 100 sheets, \$1.

Printing or engraving extra on all but post cards.

GEORGE D. BROWN

GREEN ACRES

SOUTHPORT, MAINE

G P B

GREEN ACRES

 SOUTHPORT, MAINE
 SOUTHPORT 087
 AUGUSTA

GREEN ACRES

GREEN ACRES
SOUTHPORT, MAINE

Letters from the country

The summer country would encourage Mme. de Sévigné. *Where* you write pleases: under a beach umbrella or a tree. *What* you write pleases: "The children are fat and brown"; "We've played some smashing tennis." What you write *on* should please, too. Below are two possible wardrobes of stationery, correctly marked, for a country house. Not all are essential, but a brimming list would include these: A formal house paper, used by the family for week-end invitations and letters (for instance, to the unknown mother who invited your child...). Two informal house papers, one with address, one with such pertinent information as telephone number; both used by family and guests. Printed post cards for notes to friends, instructions to the grocer. Memo pads stamped with the name of the house. A man's personal paper, block-engraved with his initials, a woman's personal paper, with engraved initials, those they use in town. Efficient oversize calling cards engraved with name, maybe address, for presents, thank-you's, invitations. *Opposite:* This lady, for her travels or her own lawn, has a portable desk that thinks of everything from clock to pen to ash tray; in russet pigskin, at Bronzini. White cashmere sweater with the small detailing of a batiste blouse, by Bernadale, \$18; patent leather belt by Calderon, \$7; both, Bonwit Teller.

RUTLEDGE

PAPERS BY CRANE

From top down: Man's white kid-finish paper, about \$5 a hundred sheets with envelopes.

Informal house paper, white #25 Bond, 100 sheets, \$2.

Woman's oversize card, parchment finish, about \$7 a hundred with lined envelopes.

Woman's paper in silk-laid Wedgwood blue, white-bordered, 100 sheets and envelopes, \$6.50.

Informal house paper, silk-laid Moonstone Grey, 200 sheets, \$2.

Formal house paper, in double sheets, white, kid finish, 100 sheets and envelopes, \$6.30.

All engraving or printing extra.

R·L·J

DALTON

DALTON 184

PITTSFIELD

HOLIDAY FARM

37 Warren Court

MRS. LLOYD JAMES

MS

HOLIDAY FARM
DALTON, MASSACHUSETTS

HOLIDAY FARM

1 HOT DISH: THE CRUX OF COOL MENUS

From 7 experts across the world

By an honest old paradox, nothing makes a cold meal taste better than one central dish served hot. Here are seven menus based on this principle, all planned by hosts and hostesses from France to Hawaii. More on page 106.

Luncheon

MRS. HARRY PAYNE BINGHAM
New York and Sharon, Connecticut

HOT SPINACH SOUFFLÉ WITH MUSHROOM SAUCE
COLD POACHED EGGS AND JULIENNE-CUT BREAST OF
CHICKEN IN TARRAGON ASPIC
ZUCCHINI SALAD WITH FRENCH DRESSING
WHITE WINE
BING CHERRIES FLAMBÉ

Luncheon

MR. ROBERT ALLERTON
Lawai-Kai, Kauai, Hawaii

EGGS POACHED IN CHOWDER (HOT)
MIXED VEGETABLE SALAD
BOWL OF CUT FRESH FRUIT—CAKES
COFFEE

Supper on the terrace
overlooking the city and harbor

LADY BLANCHE ELLES
Lisbon, Portugal

CHILLED LOBSTER SALAD IN A PUMPKIN SHELL
HOT CHICKEN SIMLA
ICED CHEESE MOULD AND BISCUITS
PINEAPPLE SLICES HEAPED WITH STRAWBERRIES
AND SPRINKLED WITH KIRSCH AND SUGAR



PHOTOGRAPHED BY RUTLEDGE AT THE NEW YORK APARTMENT OF HOWARD ROTHBERG



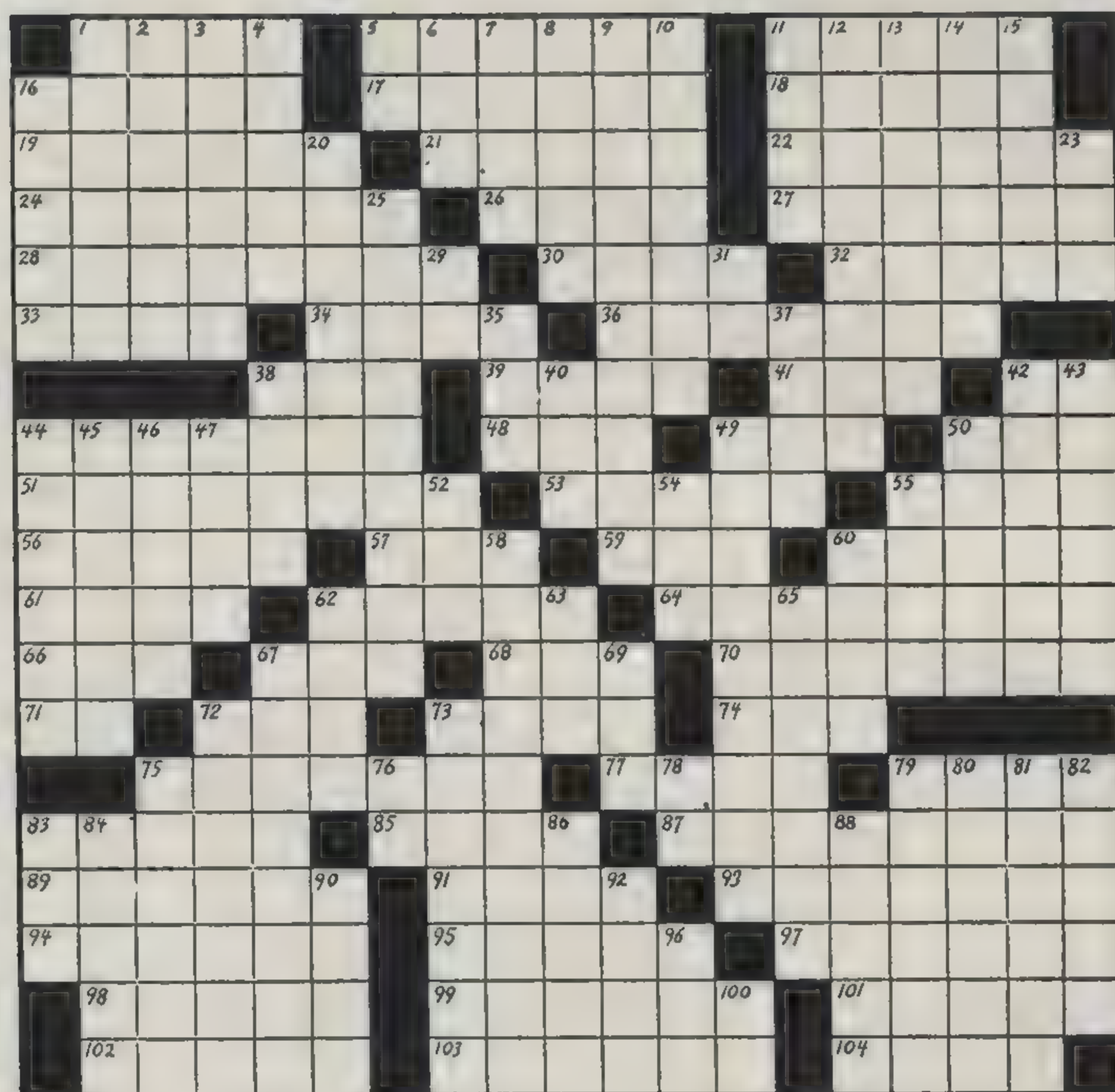
S U M M E R D I N N E R - A T - H O M E S H I R T . We think it makes good cool sense: the way this man is dressed for dinner at home on a summer's night. He's wearing a dress shirt of Irish linen; his dinner jacket is wearing a well-shaped coat hanger in the closet; and everybody's comfortable. (Naturally, we underwrite jacket-less dining only at home—the case of the British diplomat in the tropics notwithstanding.) The dinner shirt by Hathaway, \$15. Midnight-blue Daks of British tropical worsted, \$35. Tie and cummerbund, of black silk shantung, together, \$15. Black linen moccasins, \$15. Everything, at Lord & Taylor; Neiman-Marcus; Roos Bros. The lady's grape-cluster earrings by Coro, at Bergdorf Goodman. Details about the table and Heirloom sterling silver, page 106.

MIND-POLISHERS:

BY DORIS NASH WORTMAN

Vogue's Cryptic Crossword is a crossword with an extra challenge. The definitions are little puzzles in themselves—in most cases, an anagram of the word you want to write into the diagram. For example: In Number 24, "Dear Bid made a pigtail," the clue is in the first two words. For if anybody "made a pigtail," she braided something, and "Dear Bid" is an anagram of that word. The problem, then, is to spot just what in each definition gives the clue.

Free clue: Keep your eye ready for fashion and clothing words, Vogue specialties. Answers, page 105



ACROSS

1. THE WAR GOD ARMS.
5. SEE CHILE, THE TRITE PHRASE.
11. WHAT GRANDMA WORE INSTEAD OF SUIT, "SEPARATES," OR BLUE JEANS.
16. A PURE POLYNESIAN SKIRT.
17. APPROACH WITHOUT PA THE WAITRESS OF A DRIVE-IN RESTAURANT.
18. TO DRAW A CHART OVER AGAIN, PER MA.
19. TIES AS MONKSHOODS.
21. HI! LOG A BIBLE CITY ON THE WAY FROM JERUSALEM TO HEBRON.
22. DON IS A-ONE WITH VENUS.
24. DEAR BID MADE A PIGTAIL.
26. OPED THE ILLICIT DRUG.
27. CONFLICT IS MOSTLY LEFT OR BALD.
28. DELAY, THAT IS, FOR FINE UNDERWEAR.
30. ELSA IS MIXED UP ABOUT A SPANISH RIVER.
32. O STIR UP THINGS.
33. NO EX COULD DO SUCH HEAVY WORK AS THESE DO.
34. TEES FROM THAT NOBLE ITALIAN FAMILY.
36. NO SMOKING IS ALL BUT N.G. FOR NATIVE JAPANESE COSTUME.
38. TAN, BUSY INSECT.
39. HIST! IT'S CLOSE AT HAND.
41. HOME OF THE OLD NED?
42. SH! THE UPPER SCHOOL IS ABBREVIATED.
44. EVERY GIRL IS PROUD TO WEAR SET.
48. WHAT IRA BREATHES.
49. FAMILY OF WHALES IS HOME FOR A LIMA BEAN.
50. ONE OF THREE CHEERS.
51. A TRILL TO THE SEACOAST.
53. RAT AT YOUR BEST PERFUME!
55. BAIL OUT FOR THIS PACIFIC ISLAND.
56. HIS MA, AN AMERICAN PAINTER.
57. CRY OF THE WAC?
59. SOLD BY THE DRAM WHEN IT'S MINE.
60. EVERY LADY WANTS BALES OF SUCH FUR.

61. DEFINITE ARTICLES.
62. IN A SCRAMBLED YACHT, I FOR AYE BECOME PERSISTENTLY ANNOYING.
64. A CLOCK IT, FOR LATE-AFTERNOON DRESS.
66. KIND OF MIT THAT'S ALWAYS SINGLE.
67. IN LATIN, OURS IS A BACKWARD SON.
68. ERA OF AVIATION.
70. STORED A COOKED JOINT OF MEAT.
71. COUNTRY OF THE KING IN LALO'S OPERA.
72. KIND OF URN THAT WILL COME BACK.
73. GIRL WHO ABBREVIATES CANADIAN PROVINCE.
74. RAT CREATES BEAUTY.
75. LADY'S REASON: A B C, YOU SEE!
77. O MAM! BEAUTIFUL FEATHERS FOR ANCIENT HAWAIIAN KINGS' CLOAKS.
79. JAPANESE WOODEN CLOGS AT THE GATE.
83. KIND OF PICK FOR A METHOD OF TRANSPORTATION.
85. SIR BE THANKFUL FOR THE EVES OF THIS WORLD.
87. TAN PLEAT FOR LITTLE GIRL'S ANKLE IN CIVIL WAR STYLES.
89. SO LEER AT THE COBBLER IF THE UPPERS ARE STILL GOOD.
91. TONE OF A SHORT LETTER.
93. REAR SON TO BE FRANCO'S BROTHER-IN-LAW.
94. INQUEST WITHOUT TEA FOR A SPANGLE.
95. MARNE RAN ROUND ME IN AN EMBRACE.
97. GIVEN AN A, THIS PAINTER COULD HAVE SUNG "JE SUIS TITANIA."
98. BIG FISH IN THE SEA, "CHICKEN" IN THE TIN.
99. YOU SING E IN ALT FOR EXTRAORDINARY CREATIVE GIFT.
101. GIRL IN A COMIC STRIP WHO MIGHT OFFER TO BUY YOUR THOUGHTS.
102. VARIANT SPELLING OF A BENCH WHICH ALMOST MEETS WITH YOUR ESTEEM.
103. ST. DODE IS THE MOST PECULIAR.
104. ALLOWANCE LESS A TREAT FOR THE SHIPPER.

DOWN

1. MIX ART IN THE MOLD.
2. AN EAR I HAVE FOR BLUEBEARD'S LAST WIFE, ACCORDING TO MAETERLINCK.
3. SINGER, QUIT THE JOB.
4. 'E USED THE SOFT LEATHER.
5. LOOK, LOOK! THE ABBREVIATED LIQUID CONTENT.
6. PACE OF A SLOW GAL.
7. FIVE HUNDRED AND TWO ARE SCRAMBLED TO PERTAIN TO THE CROCUS, GLAD, IRIS, ETC.
8. ECHO TOOK THE EL TO THE SWAMP AND WOULDN'T ANSWER.
9. O, SHORT SKIP IN CRINOLINES.
10. EL IS HEP TO A FRECKLE.
11. DULL-LOOKING BARD.
12. RENDER A D— IF YOUR SOCKS ARE TOO MUCH MENDED.
13. SUCH FEELING IS MINE TOO.
14. ASS NOT IN GREAT CITY OF BRAZIL.
15. MILK YOU SHOULDN'T CRY ABOUT.
16. CAN THIS OPAL BE A SPANISH GENTLEMAN?
20. ERRS E'EN WHEN MORE PEACEFUL.
23. ESS MEANS HIS, HERS, OR THEIRS IN FRANCE.
25. CID STARTS UPSET.
29. AND CAESAR SAID.
31. MA SAYS IT OF HERSELF.
35. JAP OUTCAST ATE A GREEK LETTER.
37. SMELL IS FOUR-FIFTHS OF THE RODEO.
38. SCRAMBLED MOAT RECENTLY SPLIT.
40. AH, I AM A HAWK PARROT.
42. OLD GIRL WHO LISTENED TO THE MOCKINGBIRD.
43. LID SHE TOOK REFUGE BEHIND.
44. DESCRIBING THE TOVES IN "JABBER-WOCKY."
45. WE HISS AT SUCH DESIRES.
46. THERE, THE ANAESTHETIC.
47. ABORIGINES AS AT PHILIPPINE ISLANDS.
49. A ROMAN SPA FOR BEAUTIFUL SCENERY PASSING BY.
50. ARAB TAKES TEA IN A CLERICAL COLLAR.
52. CAL IS A VARNISH INGREDIENT (ACID WHEN A KIND OF NO. 54).
54. SPASM NOT QUITE AN ITCH (SEE NO. 52).
55. STAB LITTLE FLYING ANIMALS.
58. WE HAD NOBLE, STIFFENED GARMENTS IN GREAT-GRANDMOTHER'S DAY.
60. ASK T TO PLAY A THREE-HAND CARD GAME.
62. IOWA YIELDS JUST A LITTLE BIT, IF TEA FOR DOUBLE YOU GIVE IT.
63. STILL? THEY'LL NEED A BREATH MORE.
65. NOT CORE, BUT CROWN.
67. WHAT A GOWN HAD AT THE TOP, BEFORE THE STRAPLESS ERA.
69. ARM THE BUTTER.
72. COUNTER HAS TO TALLY AGAIN AFTER A PROTESTED ELECTION.
73. GO IN SEA, SHAKESPEARE'S "LITTLE ASS."
75. CUE: USE A BEE AS LONG FITTED BODICE.
76. YOU ARE ABRAHAM'S BIRTHPLACE.
78. PARTICLE IN WELSH NAMES, CORRESPONDING TO "MC" IN IRISH, "DE" IN FRENCH.
79. SUSPENDER, OFTEN MARK OF HONOUR, IN THE GARRET.
80. I'L E'EN A TORCH CARRY FOR SIR LAUNCELOT.
81. CONFUSED ANNE, SURROUNDED BY TEAS, RENTS AN APARTMENT.
82. TO ANY WEAK ACCENT.
83. RAS OF ROMAN ART.
84. BESET WITH VEGETABLES.
86. WHAT YOU HOPE NOT TO DO IF YOU BUY SEATS IN THE GRAND ONE.
88. DONE WITH A LIGHT, FANTASTIC TOE.
90. WHEN THEY SAY THEIR ALPHABET, THE SPANISH EYE N WEARING A TILDE.
92. I E'ER LOVE A BIG, FRESHWATER LAKE.
96. SUM OF THE MOUSE'S FAMILY.
100. ABBREVIATED SAINT OR THOROUGHFARE.

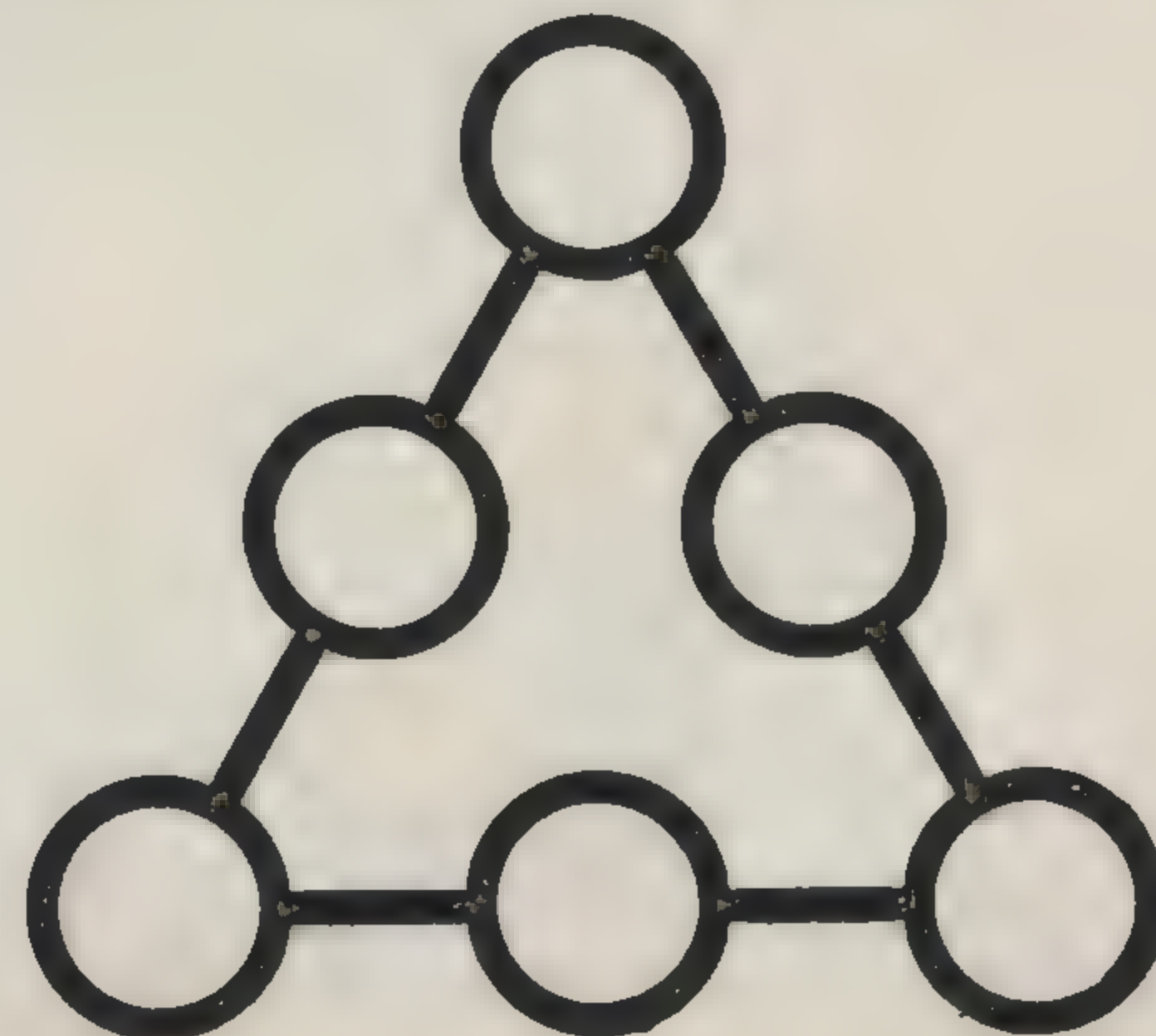
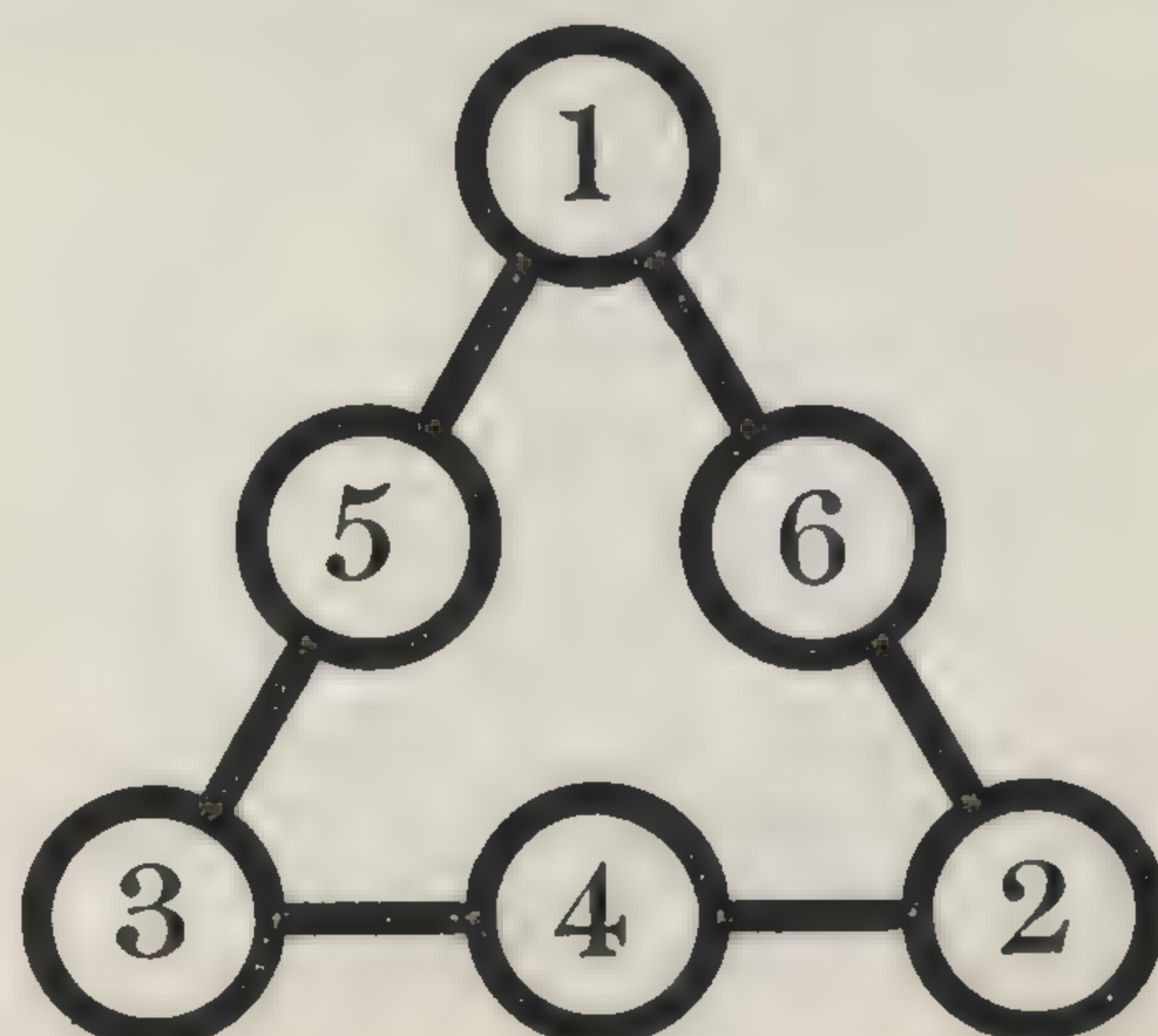
SIX NEW GAMES

How well do you think? These games are honest brain-testers. If you feel there may be a gimmick, think a step further. Common sense and a literal reading will do it every time. Check how long each puzzle takes you against the minute hands (left), marking par for each. Answers on page 105.



- 1 I have two U.S. coins in my closed hand, which amount to sixty cents. One of the coins is not a dime. What are the two coins? (You ought to answer this in no time at all.)
- 2 In a little purse I have just seven U.S. coins which amount to \$2.15. I can not make change for a dollar, a half-dollar, a quarter, a dime, or a nickel. What are my seven coins?
- 3 All the planes leaving our airport come down at Middleville. Some go on to Chester; some others, to Newtown and Hartford; and others, to Barrie and Freeport. The fare is \$25.00 to Chester, Hartford, or Freeport; ten dollars elsewhere. While I was making up my mind where to go for my first flight, the best-looking boy I ever saw rushed up to the clerk and threw down a ten-dollar bill to buy his ticket. I couldn't see or hear what town he was going to, but thought it would be fun to go to the same place. A plane for Hartford was suddenly announced, but Tall-Dark-and-Handsome didn't get on it. But in a few minutes I had figured out which ticket to buy. What town did we go to?
- 4 Three girls opened up a gas station and restaurant, and decided to run it themselves, operating the pumps, serving food, and selling cigarettes. Their names are Betty, Mamie, and Grace, *not* respectively. One day a convertible drove up for all services, with three ladies in it, one driving, one taking care of a smart little poodle, and one managing the money. Their names were Miss Betty, Miss Mamie, and Miss Grace, also *not* respectively. Miss Betty lives in New York.
The cigarette girl lives halfway between New York and Philadelphia.
Miss Grace's dress allowance is \$2,000 a year.
The cigarette girl's namesake lives in Philadelphia.
The cigarette girl earns exactly one-third as much as the dress allowance of the lady in the convertible who lives nearest her.
Mamie, having no children of her own, often baby-sits for the waitress.
What is the name of the girl who pumps the gas?

In the diagram below, the numerals from 1 through 6 have been placed in the little circles in such a way that the sum of the three on each side is the same amount—nine. Rearrange the numerals 1 through 6 in the circles at the right so that each side will again add up to the same amount—but not nine. There are three possible answers; find any one—or all.







Beginning here: 8 pages
of trans-season dresses

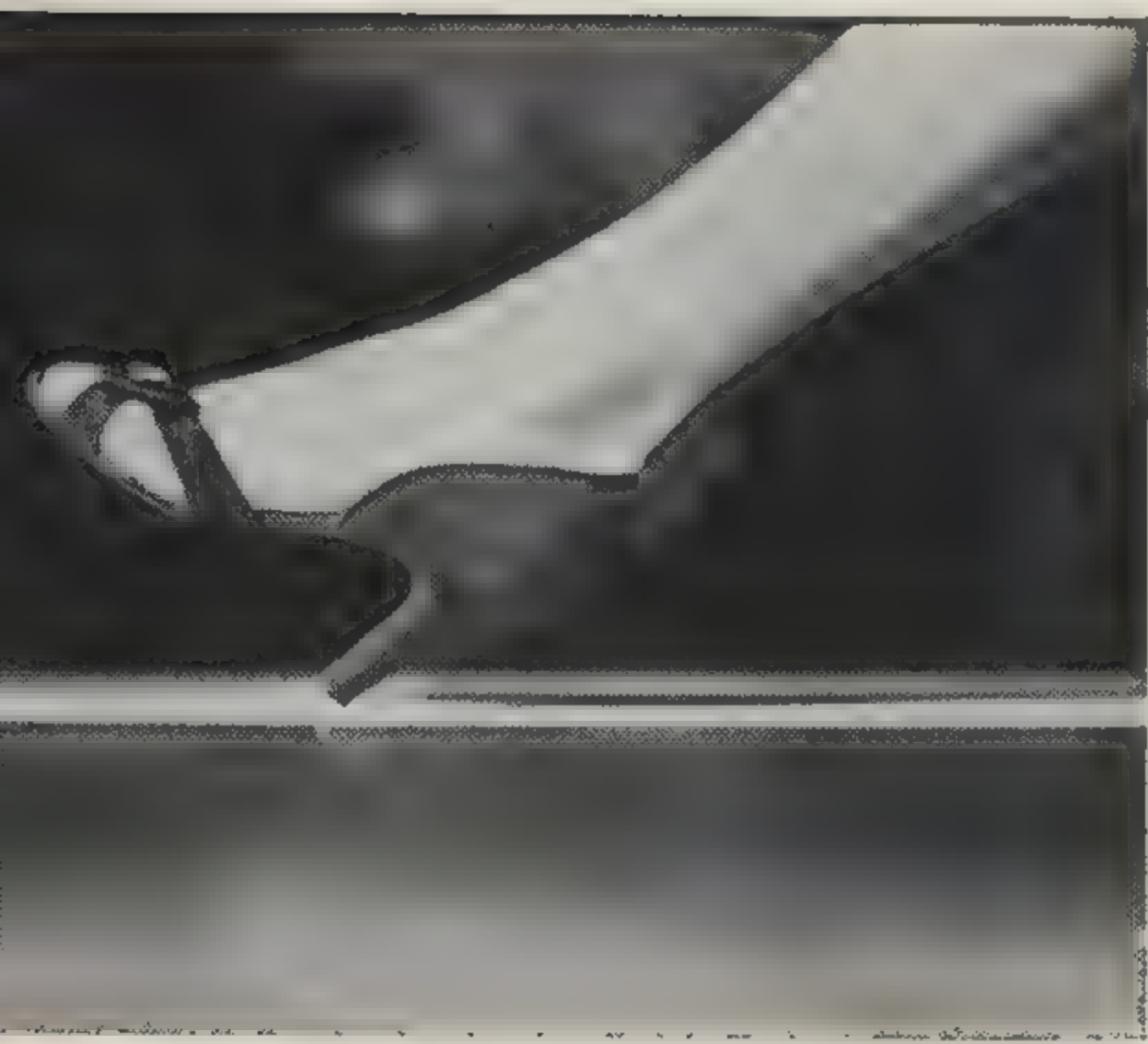
SILK TWILL, NEWS THIS JULY

These are trans-season fashions (and that means trans-any-season), and what makes them so is their cloth. The wonder and delight is not only that they make good and fashionable sense, but that you can go right out and buy them in July, which used to be the most in-between season of the year. *Facing page:* Taupe, a colour that has a free-pass across all seasons, here of silk twill, cut with the coolest look—a close one. Nothing to it but the ability to look smart from now on, and from nine o'clock on. \$80. Kindling taupe: red brushed-velours cap and Dana's "Honolulu" lipstick. Gold and diamond necklace (it can become two bracelets) and the bracelet: Van Cleef & Arpels. *Above, left:* Between-seasons dress on an evening schedule: black-with-a-sheen—silk twill, drawn tulip-like to each shoulder; the skirt, soft. \$80. Beige straw mesh cap with an orange velvet bow. *Above, right:* For the dusk of the year—starting now—one of the prettiest necklines going, draped and crossed to the waist; of silk twill. \$80. Beige mesh cap. (Trifari jewellery from Saks Fifth.) *All dresses* by Mollie Parnis, of William Rose silk; Saks Fifth; Garfinckel's; The Dayton Co.; Montaldo's; and shops on page 107. Hats, John Frederics. The marble-topped coolness: Café Nicholson.



Trans-season dinner dresses:

NEWS IN SOUFFLÉ TAFFETA, MATTE JERSEY



On these pages, the airy lightness of materials that are *all-seasons* delights—and July necessities. *This page*, above left: You hardly know you have it on—weightless, self-buoying silk, here in beige with a lifted collar and back-blown skirt. \$95. Rhinestone cuffs (by Kramer, from Lord & Taylor). Above right, another delicious bit of blowy black silk (you almost have to tie it down). Scoop neck at the front, buttoned down the back. \$110. The stole, black-dyed fox (at Revillon Frères). Both dresses above: by Larry Aldrich, of Ducharne taffeta. At Lord & Taylor; Hudson's; J. P. Allen. The dinner shoe at left—half opera pump, half sandal, and entirely black faille. \$33. From Delman. *Facing page*: A matter of separates (which practically gives them a round trip through the seasons), here in light, flowing jersey. At the left, a finely-tucked bodice, a fluid skirt and satin belt, all in beige; \$110. At the right, a bodice draped to a V formation, a gathered skirt and rhinestone-buckled satin belt. This costume, in black, \$125. Both dresses, Jasco jersey of Avisco rayon. These, and the rhinestone jewellery, by Eisenberg, at Tailored Woman; Miller & Rhoads; The Dayton Co. Emba Royal Pastel mutation mink, by Zimmerman-Scher; envelope bag by Virginia Art; also, Tailored Woman.





Trans-season dresses:

NEWS IN DACRON AND ORLON

The wonder of the so-called wonder fabrics *used* to be that they washed. But so do diamonds, though that's not the reason one buys them. Beauty is the more-than-somewhat factor there—as here. On these pages are fresh wonders: Dacron loomed a new way; Orlon-and-wool in a new crêpe finish.

Facing page: Bare-shouldered, full-skirted evening dress of what looks to be embossed wool. It isn't. It's light as air. Of 100% Du Pont Dacron—a lace pattern on grey—woven all of a piece on a new kind of loom by Frank Associates. The dress, designed for Joseph Halpert by Jacques Fath. About \$135. Chiffon and lace handkerchief, Bloch Frères; white filigree metal case, Evans; rhinestone ear-hoops by Eisenberg. All, Henri Bendel. Dress also at Neiman-Marcus; I. Magnin. *This page:* As fashionable a dress as you could want to start the autumn (or spring). A beige pleated tube with a wide, boned sash. By Claire McCardell of Alamac's Thalspun Orlon-and-wool crêpe jersey, which means a long future—guaranteed fresh. About \$70. Gloves by Wear-Right. All, Lord & Taylor. Dress also: Harzfeld's; Himelhoch's. Beige turban (same fabric as dress), John Frederics.





Trans-season dresses:

NEWS IN BLACK, POLISHED, SLENDER



On these pages, the city transit dress, wanted year-round; needed in the trans-season months. *This page:* Above left, the easy-narrow black dress of highly-polished silk. Closely jacketed, marked with a rim of faille; velvet streamers. About \$50. Velvet turban (John Frederics). Above right, the easy-narrow silk dress—this time, with standaway collar, back peplum, side-buttoning. About \$40. Dawnelle gloves (Lord & Taylor). Velvet cloche (Mr. John). Both dresses, by Kasper, of Onondaga silk. At Lord & Taylor; Garfinckel's; Joseph Magnin. The back-strapped black suède sandals photographed directly left: \$30. By and at Delman. *Facing page:* The kind of dress that crosses the afternoon-evening meridian with flying colours—in this case, flying panels of firmly shaped black cotton-and-rayon faille, anchored to a top of acetate-and-Enka-rayon crêpe. By Trigère, \$110. Bonwit Teller; Wanamaker's, Phila.; Thalhimers. Suède bag by Koret; Bergdorf Goodman. Baku cap: John Frederics.

HENRY CLARKE





FOR VOGUE'S YOUNG NILLIONAIRE—

The trans-season dress

IN COTTON AND SILK



Trans-season...the word that's changed July from diet month in the dress department to a month of new fashion opportunity. What it means for Vogue's Young Nillionaire: a spate of fresh new cottons and late-day silks in the shops now; good investments *for* now, but with no Labor Day curfew.

1. For July or December invitations, a street-length black silk dress with back-décolletage. By Madeleine Fauth, \$35, at Saks Fifth.

2. Trans-season: the covered-up cotton dress; red, white, and grey stripes. By McKettrick, of Dan River cotton, \$15; Bloomingdale's.

3. Trans-season cotton tweed—a black, brown, and white mixture, with cooling touches of white linen. By Junior Accent, \$35, at Best's.

4. Summer parties; winter ditto—tucked-bodice taffeta dress with faraway neckline. By Sylvia Franklin, of Stunzi silk, \$45; Saks Fifth.

5. The jacket's the weather clause—dark grey cotton dress and jacket, both rimmed with grey and white stripes. By Tailored Junior, of a Stevens cotton, \$20, at Best's.

6. Summer-and-on separates of beige cotton tweed; plus a jersey gilet, a leather belt. By Junior House; \$23, at Franklin Simon.

7. Little evenings, any weather: grey silk taffeta with a jewelled belt. By Rappi; \$55, Lord & Taylor.

8. New top emphasis; a dress with petal-like sleeves. By Sylvia Franklin, of black silk taffeta by Stunzi; \$40. The jewelled taffeta hat, Madcaps. Both at Rosette Pennington.

9. Cotton seasoned with nylon—black and white dress of Thomas cotton with Nyfoyle. By Junior Sophisticates, \$45; Lord & Taylor.

10. Good any season: knitted black pull-over top; black silk faille skirt. Pull-over by Goldworm; \$7. Skirt by Tweenjane; \$30. Side-pointed patent leather belt, \$9. All, Best's.

COFFIN



8

9

10

99



HONEYMAN

SHIRT NEWS AND / ORLON NEWS

This is progress—in shirt form. This is a shirt made of Du Pont Orlon that looks like the thinnest, finest challis, has the creamy whiteness of challis, tailors as well as *any* good shirt fabric should. It's airy and absorbent. If washed by hand it's self-ironing (drying time, about five hours). If sent out with the wash, no harm: it's on good terms with bleaches, solvents. In short, a wonder. Button-down collar version, about \$9. Silk necktie, on the narrow side, patterned; designed in Paris by Givenchy, \$6.50. Belt fastened with a collar-button, about \$8.50. All, at Altman. Shirt, also: Thalhimers; Neiman-Marcus; J. W. Robinson.



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with this
triple-strength
anti-perspirant
and deodorant.
Nicest way to
check perspiration instantly.

100*



Du Barry
LOTION DEODORANT
one of the new Richard Hudnut
beauty preparations for busy women

YOU'RE GLAMOROUS

with this fragrant
pink fluid
creme. Dries
instantly.
Never irritates.
Can't harm
clothes.

100*



Du Barry
LOTION DEODORANT
one of the new Richard Hudnut
beauty preparations for busy women

YOU'RE SMART

with this
unique formula
for all-day
freshness!
Flows directly
from plastic
applicator-bottle.

100*
PLUS TAX



Du Barry
LOTION DEODORANT
by Richard Hudnut of Fifth Avenue

to end play (exception when going out—then it is optional).

Point value of the meld: The point value of the meld is the total of the individual cards comprising the meld (three cards minimum meld), such as Joker—2—2 equals 90 points; A—A—Joker, also 90 points; and 7—7—7—7 equals 20 points. Sequences must always be in the same suits. The melds are placed in front of one of the partners and continue to stay there until that hand ends. It is never permissible to meld on an opponent's meld.

Initial meld requirement: A minimum of 50 points is required for the partnership's initial meld at the beginning of a game. The minimum point requirement, which increases as the game continues, is determined by the partnership's score at the beginning of each hand.

Partnership Score	Points required at beginning of hand for first meld
Minus	15
0 to 1495	50
1500 to 2995	90
3000 to 6995	120
7000 or more	150

If the discard pile is taken for the initial meld, the top card must match a natural pair and the point value of the up-card may be included in the count. If you use the up-card you must take the entire discard pile.

Canastas: There are four types of Canastas in Bolivia Count.

A BOLIVIA—seven wild cards, either Jokers or deuces...2500
Joker—Joker—2—2—2—2—2

An Escalera (Samba)—seven cards in sequence of the Same Suit...1500
J 10 9 8 7 6 5 or K Q J 10 9 8 7, etc.

Pure Canasta—seven or more naturals in same rank...500 points
6 6 6 6 6 6—A A A A A A A, etc.

Mixed Canasta—five or six in same rank with one or two wild cards...300 points
K K K K K 2 2—5 5 5 5 5 2

Game is 15,000 points

When Canastas are completed, they are folded and put to one side.

A BOLIVIA is topped by a wild card. (No additional wild cards may be added.)

An Escalera or Samba is faced down. No cards may be added to it. It may not be inspected.

A Pure Canasta—topped by a Red Card.

A Mixed Canasta—topped by a Black Card.
No additional wild cards may be added.

Red Threes: The six Red Threes are bonus cards. On his initial turn to play, each player must place any Red Threes in his hand on his side of the table and replace them with cards drawn from the stock. At the end of the hand, the side which has melded two or more Canastas receives 100 points for each Red Three, or 1000 points for all six. There is a penalty of 500 points for each Red Three left in a player's hand. A Red Three may never be discarded.

Black Threes: Black Threes are

one-time stop cards. When a player discards a Black Three, the next player must draw from the stock pile. Subsequent plays are not affected. Black Threes may be melded only when a player is going out and wild cards may never be added to Black Threes. If you hold any Black Threes when one of the players goes out, you are penalized 100 points for each Black Three held in your hand.

Discard pile: For the initial meld, in taking the discard pile you must be able to meld the minimum count (depending upon your score) and match the up-card of the discard pile with a pair; e.g.—if a four is discarded to you and you are playing the first hand needing 50 points, you can take the pack or discard pile with a pair of fours and any other meld in your hand, counting up to 50 points or more. If you have three wild cards, it is well to meld them immediately as the start of a BOLIVIA and the fours will start a Canasta. It will undoubtedly be a pure one because the wild cards on your side will be used to complete your Bolivia.

If you have already melded, you may take the discard pile with a matching pair, or add it to any meld on your board; e. g.—if your side has started a Samba in Hearts, J 10 9 8, and your right-hand opponent carelessly discards the 7 or Queen of Hearts, you may take the discard pile, add that top card to your Samba, and the rest of the discard pile is added to your hand. You may meld any part of your hand before you make your next discard.

As soon as your meld becomes a completed Canasta or Samba you are no longer allowed to add the top card of the discard pile to it. The discard pile may never be taken with a matching card and a wild card, or with two wild cards.

In order to keep you from taking the discard pile to match your melds on the board, your opponent should discard a wild card, which you may not take under any circumstances. It automatically freezes the pack and makes it impossible for his left-hand opponent to take the pack unless he has a matching pair to the top card of the pack. It affects all players until a player at his turn can take the pack with a matching pair.

In Bolivia, the pack is not frozen as often as it is in Samba and Canasta. All players are more than anxious to keep their wild cards to complete a BOLIVIA, which counts 2500 points.

To go out a player's partnership must have at least two Canastas, one of which must be a Samba.

Object of the game: The object in Bolivia is to score the maximum number of points in each hand. This is best achieved by starting a wild card Canasta (a BOLIVIA) as soon as possible. It is not difficult to have your minimum count when holding wild cards.

Keep in mind the importance of the middle cards of Sequences. In needing your count for your initial meld, try to include the middle cards,

10—9—8, or combinations of these three where one is missing; e.g., J—10—9, or 9—8—7. All sequence Canastas (popularly called Escalera or Samba) must contain the 10—9—8. Occasionally part of a sequence is only used as a convenience towards the minimum count. This is referred to as a minor meld, which may never develop into a Samba; e.g., A—K—Q, or 6—5—4.

The Canastas usually start when you are able to take the pack. As you know, it is compulsory to have a matching pair to take the top card of the discard pile. The top card may never be used to start a sequence from your hand. However, the top card may be added to any meld which has not been completed.

In Bolivia, in order to meld out, your side must have at least two Canastas—one of which must be a sequence Canasta (Escalera or Samba). There is no particular advantage in melding out during the early rounds, since a "quick out" means a score of 2,000 or more rather than 5,000 to 7,000 if you stay in.

There are two situations, however, in which you should try to meld out as quickly as possible:

1. If your opponents have reached a score of 12,000 or more and your side is still under 7,000, a "quick out" is called for to set your opponents back.
2. If the opponents have five of the Red Threes and have been unable to make two Canastas to protect them, a "quick out" by your side will penalize the opponents 100 points for each Red Three, which is a big swing.

Pointers on Bolivia: Most Bolivia players, as Samba players, arrange their cards in suits, as in bridge, but keeping the wild cards and Black Threes together. If you should hold duplicate cards—such as 2 Fours of Hearts, or 2 Fives of Spades—at the beginning of the hand one of the duplicate cards would make a satisfactory discard.

Wild cards, in Bolivia, should be used for melding to start a BOLIVIA. Just meld three or more as soon as possible. At 50, three deuces; at 90, meld Joker—2—2; at 120, meld two Jokers and a deuce. Do not use wild cards as discards to freeze the pack unless it seems compulsory. In a situation when the opponents have Sambas started and you have cards which they can pick up and add to their Sambas on the board, it is better to sacrifice a wild card and freeze the pack.

Strategy: If you are lucky enough to get a large pack, arrange the cards in suits, being careful not to overlook any four- or five-card sequences. Before melding them, however, take inventory of the eights, nines, and tens showing on the table. If there is no possibility of completing Sambas, start as many Canastas as you can.

Two or more Canastas of same rank or Sequences of same suits are permissible. Occasionally one side makes two BOLIVIAS. There are 18 wild cards in the pack, so it is possible, but rarely occurs.

(Continued on page 104)

MORE BECOMING THAN NOTHING

(Continued from page 70)

Here, a listing of stocking manufacturers who make the new summer stockings discussed on page 70.

NEW PUBLIC UTILITIES

Shadow (invisible) reinforcement

Archer	Modeltex
Artcraft	Munsingwear
Bryan	NoMend
Ceil Chapman	Phoenix
Christian Dior	Picturesque
Gotham Gold Stripe	Prestige
Mary Grey	Roman Stripe
Lanvin	Tabarin

12 Denier

Everybody makes this; it's becoming the new staple.

Microscopic mesh

Adrian	Kayser
Alba	Larkwood
Apex	Luxite
Archer	Manchester
Artcraft	McCallum
Belle Sharmeer	Modeltex
Berkshire	Mojud
Bur-Mil Cameo	Munsingwear
Cannon	Nebel
Claussner	Phoenix
Dexdale	Picturesque
Drexel	Prestige
Gordon	Prim
Gotham Gold Stripe	Sapphire
Mary Grey	Shaleen
Hanes	Strutwear
Holeproof	Van Raalte
Hudson	Vision
Huffman	Wisteria

THE RESILIENTS

Mary Grey	Virginia Maid
-----------	---------------

NEW COLOUR ADDED

<i>Pastel welts</i>	Munsingwear
Modeltex	Van Raalte

Tinted-heel sandalfoot

Sapphire

NEW LENGTHS

Knee-high stockings

Aberlé	Archer
Alba	Belle Sharmeer

Berkshire	McCallum
Bryan	Mojud
Bur-Mil Cameo	Munsingwear
Claussner	Nebel
Glen Raven	Prestige
Gotham Gold Stripe	Prim
Mary Grey	Sapphire
Hanes	Seamprufe
Holeproof	Shaleen
Larkwood	Strutwear
Luxite	Vanette
	Van Raalte

NEW SOFT PEDAL

Crêpe and crêpe-like stockings

Apex	Mojud
Berkshire	Nebel
Bryan	Noldé
Bur-Mil Cameo	Northmont
Granite	Phoenix
Mary Grey	Shaleen
Kayser	Vanette
	Waltham

SANDALFOOT

Seamless sandalfoot

Adrian	Larkwood
Artcraft	Modeltex
Bryan	Munsingwear
Bur-Mil Cameo	NoMend
Claussner	Prim
Gotham Gold Stripe	Sapphire
Mary Grey	Schiaparelli
Hanes	Vision
	Wisteria

Sandalfoot, with seams

Alba	Modeltex
Artcraft	Noldé
Bryan	Phoenix
Bur-Mil Cameo	Picturesque
Ceil Chapman	Prestige
Lilly Dache	Prim
Dexdale	Roman Stripe
Christian Dior	Nettie Rosenstein
Glen Raven	Sapphire
Gotham Gold Stripe	Schiaparelli
Holeproof	Shaleen
Kayser	Tabarin
Lanvin	Townwear
Larkwood	Van Raalte
McCallum	Waltham

PERFUME CHARADES

The answers

1. "L'Aimant" (The Magnet), by Coty.
2. "Muguet du Bonheur," by Caron.
3. "Sleeping," by Schiaparelli.
4. "Arpège," by Lanvin.
5. "White Shoulders," by Evyan.
6. "Divine," by D'Orsay.
7. "20 Carats," by Dana.
8. "Gigolo," by Germaine Monteil.
9. "Bois des Iles," by Chanel.
10. "Flair," by Yardley.
11. "Cocktail Dry," by Patou.
12. "Vol de Nuit," by Guerlain.

The lingerie (for "Sleeping" and "Arpège"), and all the fragrances: at Bonwit Teller. Hair pieces, from Joseph Fleischer. The coronets, designed by Ben Hur. Ceil Chapman dresses will be in shops after August 15th.

Lenox

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The pattern shown is OLYMPIA. Five-piece place setting is \$15²⁵

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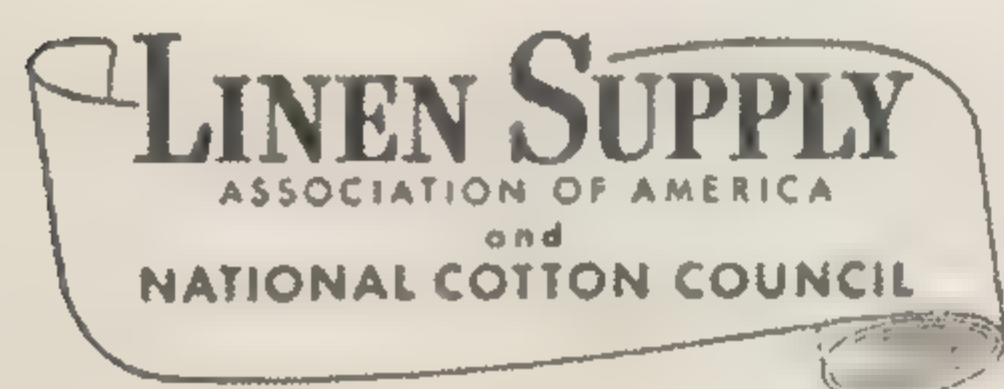
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Example hand: Suppose you are dealt the following hand at the beginning of the game:

Spades A J 9 8
Hearts A 5 4
Diamonds 10 9 7 5
Clubs 5 4
Wild Cards Joker—Joker

The player to your right was the dealer—a deuce was the first turned card—it is placed under the tray and freezes the pack and is covered by the next card, which is the 10 of spades. You would like to take it, as it fits beautifully in the middle of your spade run to start a Samba with the three important middle cards. You can not take it, as you do not hold a pair of tens. You must draw from the stock. Even if you had a pair of tens, you would let it quickly go by, hoping to get the pack with one of your smaller pairs, then later meld the 10 of spades with your spade run.

You now draw two cards from the stock pile—the eight of diamonds and another five of clubs. Your discard should be the five of clubs. The play continues and on the next round, if your right opponent has a Black Three he will probably discard it. Suppose he is not that fortunate, has several fives of his own and decides to follow your discard. You can now claim the pack, placing your pair of fives matching the top card and show your minimum count. You could meld a Joker with them, but you want to keep that as you have a start of a BOLIVIA with your two Jokers and the deuce you are getting from the original pack. Meld the 10 9 8 of diamonds as 30 points, your three fives as 15, and add the five of diamonds to complete your count of 50 points. These melds must all be placed on the table before you touch the pack.

After taking this first pack and making your initial meld, you hold:
Spades A J 10 9 8
Hearts A 4
Diamonds None
Clubs 4
Wild Cards Joker—Joker—deuce
Black Threes 3—3 (which were discarded by your left-hand opponent and your partner)

You now have two melds of great importance. The four-card spade run and three wild cards.

If you immediately meld them, you would be left with only five cards. As a rule it is well to meld three wild cards at your first opportunity which does not strip your hand to less than twelve cards. In the above example, after you have taken this small pack and have been forced to use six or more cards for your count, wait a round or two to see what your partner is going to meld. Your partner knows that you have the 10 of spades which was the original up-card and also knows you have at least one wild card. It is possible within the next few rounds to get the pack again with your pair of fours or Aces, and increase the number of cards in your hand.

Strategy in defense: When your opponents have started sequences missing one of the important

cards (10—9—8), and you are holding one of the cards they are waiting for, keep it as long as you can. Do not let them know you have it. They can not complete a Samba without it and they can not go out without a Samba. If you should meld the card they are waiting for and they find it hopeless to make that particular Samba, you might be forcing them to change their plan of play. They may switch their game to Canastas to increase their score in the event that you go out.

Try not to discard sevens and Jacks. They are so close to the important cards of 10—9—8, they may be of great help to the opponents' Sambas should they get the pack.

Asking permission to go out: In Bolivia, it is not as important to ask permission of your partner to go out as it is in Canasta. You and your partner are planning your melds in accordance to the score. If you have a terrific spread on the table, try to stay in the game as long as you can. If the opponents are up to six on a BOLIVIA or Samba, it is better not to ask—just run if you can.

THE SCORE

CARDS	POINTS
Each Joker.....	50
Each Ace or Deuce.....	20
Each King, Queen, Jack, ten, nine, or eight.....	10
Each seven, six, five, or four.....	5
Black Threes, if melded when going out.....	5
Black Threes in hand when a player has gone out.....	100 minus
BONUSES:	
BOLIVIA (Wild Card Canasta)	2500
SAMBA or Escalera (sequence Canasta)	1500
Pure Canasta (no wild cards)	500
Mixed Canasta (one or two wild cards)	300
Melding out (providing you have two or more Canastas, one of which must be a Samba)	200
Each Red Three (providing your side has two Canastas)	100
All six Red Threes (providing your side has any two Canastas)	1000
MINIMUM COUNT REQUIREMENT:	
PARTNERSHIP SCORE AT BEGINNING OF HAND	REQUIRED POINTS
Minus	15
0 to 1495	50
1500 to 2995	90
3000 to 6995	120
7000 or more	150
Game ends when one partnership has reached 15,000 or more.	

Outstanding difference between BOLIVIA and SAMBA: Game ends at 15,000 instead of 10,000.

BOLIVIA (a Canasta of Wild Cards) —2500
Black Threes (if caught in hand when any player goes out)—100 points minus for each Black Three
A Samba (sequence or Escalera) is compulsory as one of the two Canastas to go out

BOLIVIA for two and three players.

The Rules of four-handed apply except as described hereafter.

BOLIVIA for two players:

The pack is dealt by the player who cuts the lower card, after which the deal alternates. There are no penalty cards.

BOLIVIA for two players is a struggle to meld out. The player who first gets two Canastas (one of which must be a sequence) usually gets a good score.

In the early rounds, discard odd cards to keep your hands in shape. It is rather difficult to get a sequence without a partner's help. Never discard any of the middle cards, 10—9—8, because your opponent can not make his Sequence without them.

Meld natural Canastas after four or five rounds. Do not put down anything but complete Canastas.

Later in the game, meld a mixed Canasta if you can to save your Red Threes—do not meld a partial sequence. Your opponent will hold your necessary cards and make it difficult for you.

Don't bother with small packs—try drawing to your sequences. Take any large pack of twenty or more cards. There may be Sequence possibilities with them.

When there are only a few rounds to go, put down a sequence with fewer than seven cards and additional melds, so you do not get caught with too much.

BOLIVIA for three players:

The latest and most popular of the three-handed games can be played in Canasta and Samba as well as BOLIVIA.

Deal fifteen cards as usual—the rules of the four-handed game apply.

Keep separate scores—as in most three-handed games, the highest score at the end of the game collects the difference in score from the two other players. The middle score loses to the highest and collects from the lowest. The lowest score loses the difference in his points to each of the other two players.

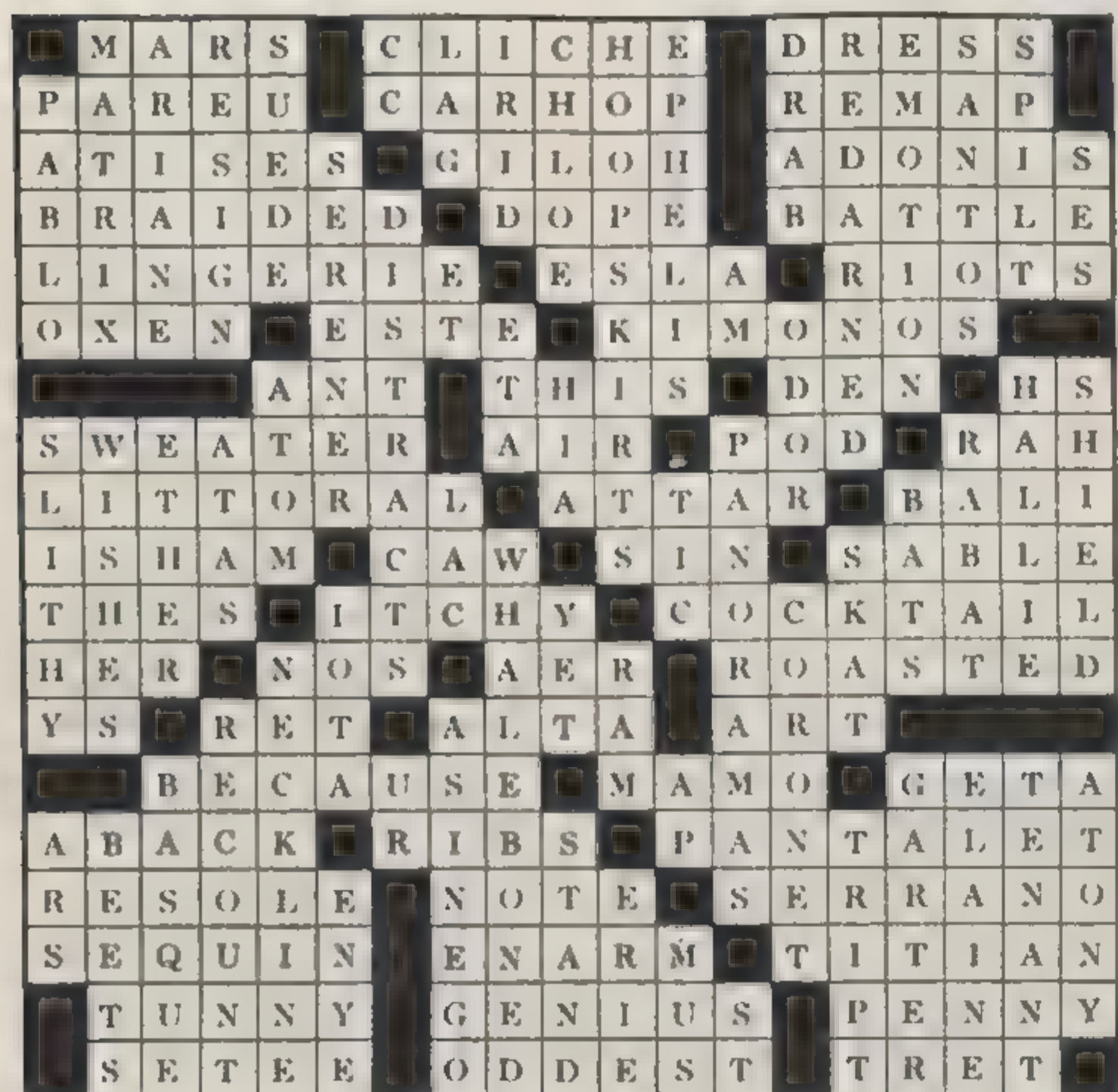
Three-handed is strictly cut-throat. The player who first takes the pack is on his own. The other two players automatically become partners and make every effort to help one another against the player in the "box" (the one who took the first pack). For defensive purposes, the player in the box should freeze the pack to keep the opponents from assisting one another by giving away players which match their melds on the board.

It is not a good play to take an early pack. You find you are playing against two players who have more cards together than you have accumulated in taking a small pack.

At the end of the hand there are two sides scoring—the player in the box gets his score and the other two players have an identical score. Next deal you are all on your own again, needing the minimum requirement depending upon your own score, and each hoping to get a big pack to get in the "box." It is loads of fun.

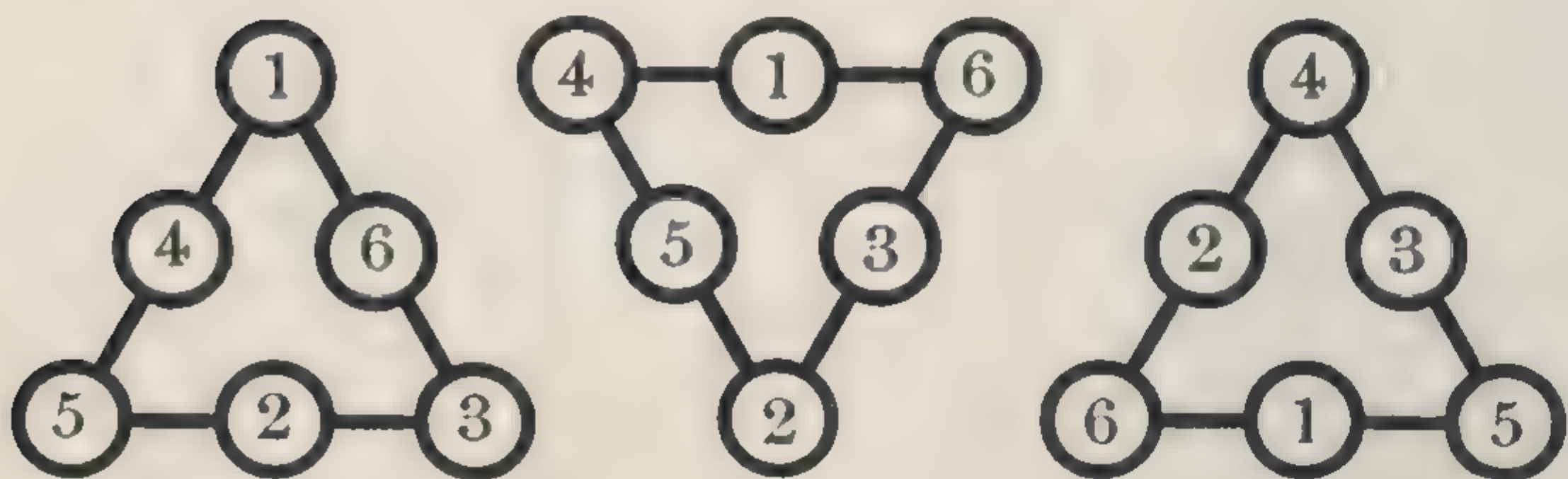
MIND-POLISHERS

Here are the answers to the
Cryptic Crossword on page 88,
and the puzzles on page 89.



- 1 One coin is *not* a dime, but the other one *is*. A half-dollar and a dime.
- 2 A silver dollar, a half-dollar, a quarter, and four dimes.
- 3 The name of the town is Barrie.
- 4 Mamie pumps the gas. Explanation: The cigarette girl is either Mamie or Grace, since her namesake lives in Philadelphia, and Miss Betty lives in New York. Cigarette girl does not live near Miss Grace, because she could not "earn exactly one-third" of \$2,000. Miss Grace must be the namesake who lives in Philadelphia. Cigarette girl is Grace. Waitress is either Grace or Betty. But Grace is identified as cigarette girl. So the waitress is Betty, and Mamie pumps the gas.

5 The three other solutions:



the point
is elegance in these slender,
shapely new shoes in aniline-
dyed calfskin or in suede,
the colors—
copper-skin or black. \$15⁹⁵



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THE LITTLE PROFILE...

Betmar shapes a new profile—
trims it with fluted
grosgrain and a touch
of veiling. Black,
Brown, Navy or
Rouge rayon Velvet.
About \$7.00.

At fine stores
everywhere or write

BETMAR HATS, INC.
1 West 39th Street
New York 18, N.Y.



"Rows of jars and bottles..."

WHAT NONSENSE!

says Ann Delafield



In two sizes: \$1.50 and \$2.75
ALL PRICES PLUS TAX
(EXCEPT VITAMINS)



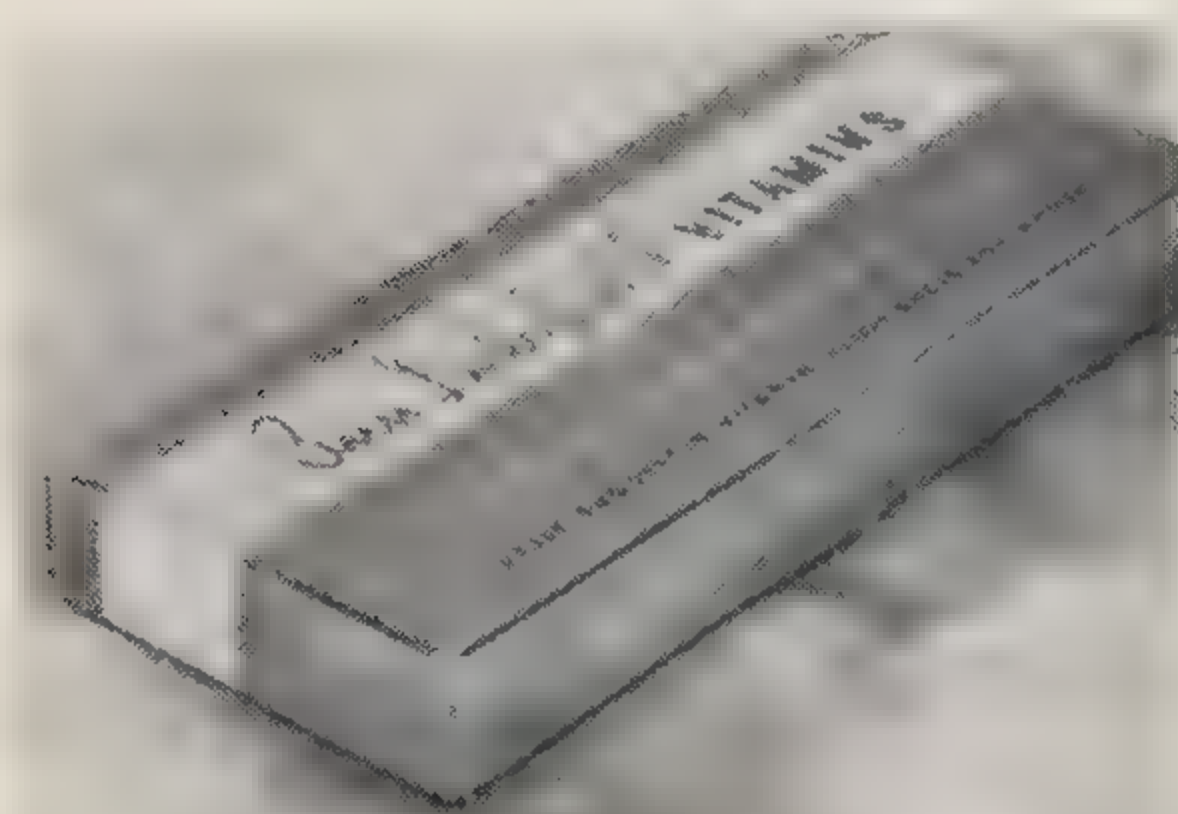
"Day creams, night creams, throat creams—who could need them all?" says Ann Delafield. "There's every-

thing your skin needs to keep its natural beauty in my All-Purpose Deep Cream... richly penetrating, thoroughly cleansing, naturally beautifying."

Because Ann Delafield believes in vitamins... because she knows that beauty begins within, her new cosmetic line is the only vitamin-centered beauty line.

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Start looking lovelier tomorrow.



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In all REXALL drug stores

1 HOT DISH

(Continued from page 86)

Country luncheon

CHRISTIAN DIOR

At the "Moulin,"
his French country house

CHICKEN LIVER PUDDING (HOT)

CHAUD-FROID OF CHICKEN

SALAD OF ASPARAGUS, GREEN BEANS,
AND POTATOES

STRAWBERRY ICE CREAM AND

STRAWBERRY SAUCE

WITH KIRSCH

MERINGUES

Terrace luncheon

MRS. ARTHUR HILL VINCENT

San Francisco and

Anglet, France

COLD SOUP, A JELLIED MADRILENE

BRANDA DE OF CODFISH (HOT)

GRAPEFRUIT SALAD

WHITE WINE

Luncheon

MRS. CHARLES A. MUNROE

New York and St. Jean,

Cap Ferrat, France

CHEESE FONDUE (HOT)

BREAST OF CHICKEN IN THIN ASPIC

Garnished with ham cornucopias
stuffed with cold vegetables

ENDIVE STRIPS AND WHITE GRAPE SALAD

CANTALOUPE AND WATERMELON BALLS

IN THIN CUSTARD SAUCE

in a half-watermelon boat

Eight o'clock dinner

MADAME ANDRÉ BLONDEAU

Villa Atmana

Casablanca, French Morocco

LOUP GRILLE, DRAWN BUTTER

AND LEMON

(or other fish)

CAPON CHANTILLY

(Cold capon with a sauce of thin
mayonnaise and whipped sour cream,
sliced raw chestnuts, bananas, wal-
nuts.)

TOSSED GREEN SALAD

FRUITS RAFRAÏCHI

WITH MARASCHINO AND

ALMOND SLIVERS

CHAMPAGNE

Mrs. Harry Payne Bingham's

SPINACH SOUFFLÉ

½ pound spinach

3 eggs

2 oz. grated Parmesan cheese

Anchovy fillets

Brise about one-half pound of
spinach, keeping it somewhat stiff, and
rub it through a sieve. Add to it the yolks
of three eggs, two ounces of grated Par-
mesan cheese and the whites of three eggs,
beaten to a stiff froth.

Spread in a casserole or baking
dish in two or three layers, and set on

each layer a layer of well cleaned an-
chovy fillets, arranged to form a lattice.
Top with a layer of spinach mixture
shaped like a dome, and set on it two
crossed rows of anchovy fillets. Bake in
the manner of an ordinary soufflé.

Mr. Robert Allerton's

EGGS POACHED IN
CHOWDER

If you have any left-over chowder
it can be thinned down to make the poach-
ing sauce. If you don't, make it your own
way or this way:

Fish stock (fish or bones simmered in
half-and-half milk and water)

A slice of scissor-cut bacon per person

Half a small onion (chopped) per person

"Some" potato chopped fairly fine

About two tablespoonfuls of shredded or

chopped fish per person

Salt and aromatic pepper

(A few chopped smoked oysters make a
wonderful addition)

Slowly fry the bacon and onion

together until the onion is brown. Add

about half a cupful of stock per serving.

Add the potato, fish, and seasoning and

allow to simmer slowly at least 15 minutes.

Ladle this thin chowder into in-
dividual ovenproof serving dishes and

drop an egg in each. Bake in a medium
oven until egg is set (about 15 minutes).

Lady Blanche Elles'

LOBSTER SALAD

The meat of a lobster, cut in
pieces, mixed with four fillets of anchovies
in oil cut in pieces, stoned olives, and
capers. Mix together with a plain oil and
vinegar dressing. Add two cut-up hard-
boiled eggs and the leaves of two hearts
of lettuce. Remove the inside of a well
shaped pumpkin, fill with salad, chill.

CHICKEN SIMLA

1 chicken

Dry curry powder and chopped chutney

½ pint of whipped cream

3 tablespoonfuls of Lee and Perrins

Worcestershire sauce

Salt and pepper

½ teaspoonful of dry mustard

Boiled rice

Cut up and arrange in a fireproof
dish a freshly roasted chicken. To half
a pint of stiffly whipped cream add the
mustard, Worcestershire, salt and pep-
per. Pour over the chicken and stand in
the oven until brown. Serve with boiled
rice, flavoured with a teaspoonful of dry
curry powder and a little chopped chutney.

ICED CHEESE MOULD

Mix to a paste 3 ozs. each of
several kinds of cheese, using cream or
a very soft cream cheese to soften the
mixture. Press into a flat buttered mould
and chill well. Turn out and serve with
water cress and hot biscuits.

Christian Dior's

CHICKEN LIVER
PUDDING

Chop chicken livers from 6 hens
very fine; salt and pepper them; and par-
boil them in a liqueur glass of fine
champagne.

Beat four whole eggs together and
add slowly a pint of milk and the chicken
livers. Pour into a buttered casserole.
Cook in a very slow oven (250°) about
an hour with the casserole set in a plate
of water.

Serve with a tomato sauce fla-
voured with fresh tarragon.

Mrs. Arthur Hill Vincent's

BRANDA DE OF
CODFISH

1 pound Boston or Newfoundland salt
codfish

About ¾ pint oil

Clove of garlic

¼ pint milk

Bread crumbs

Cut the codfish into pieces, and

poach for eight minutes in boiling water.

Drain on a sieve, and remove all

skin and bones. Heat ¼ pint of oil until

it smokes; add the cleaned pieces of salt

cod and a piece of crushed garlic the size

of a Navy bean, and stir over a brisk fire

with a wooden spoon until the salt cod is

reduced to shreds and becomes a thick

paste.

Remove the saucepan from the fire,

and, without ceasing to stir the paste,

add, little by little, as for a mayonnaise,

about one-half pint of oil. As the paste

begins to stiffen, now and again add a

tablespoonful of milk. For the amount

of salt cod used, one-quarter pint of

boiling milk should thus be added.

When the brandade is finished, it

should have the consistency of an ordinary

potato purée. Taste; rectify seasoning.

Serve the brandade in a hot pyra-
mid-shaped timbale and set on a crown of

bread-crum triangles, fried in butter just

before serving, or on diamond shapes of

puffpaste baked without browning.

Mrs. Charles A. Munroe's

CHEESE FONDUE
(for four)

2 cupfuls milk

2 cupfuls of dry bread cubes

1 teaspoonful salt

½ teaspoonful dry mustard

¼ teaspoonful pepper

2 cupfuls (½ lb.) grated Cheddar or

Swiss cheese

4 eggs, separated

Scald milk. Add bread cubes, sea-
sonings, and cheese. Cook over low heat,

stirring constantly, until cheese is melted.

Slowly pour the cheese mixture over the

well-beaten egg yolks. Stir until well

blended. Cool. Beat egg whites until stiff

but not dry. Fold into cheese mixture.

Pour into buttered 1½-quart baking dish.

Bake in moderate oven fifty minutes, or

until set. Makes four to six servings.

NEW SILVER WITH A LONG LIFELINE

(Detail of silver on pages 86-87)

This sterling pattern, very young for silver (only
a few months old), shows the symptoms of a long-
run favourite—the long clear lines, the small
considered detail. "Reigning Beauty" Heirloom
Sterling in a six-piece luncheon
place setting for one is \$28.25, tax included at Macy's.

ON THE DINNER TABLE ON

PAGES 86-87 ARE SHOWN:

LEAF-SHAPE CRYSTAL ASH TRAY;

SWIRLED CRYSTAL CIGARETTE URN;

ALL BACCARAT AND PORTHALT,

"SUNFISH" PATTERN WHITE POR-

CELAINE PLATES; TWO-BURNER

COPPER WARMER; COVERED OVAL

COPPER SAUCE PAN; FRENCH CRY-

TAL GLASSES; ALL AT GUEST AND

GIFT SHOP, SAKS FIFTH AVENUE.

ITALIAN LINEN CHECKED TABLE-

CLOTH, NAPKINS; SAKS FIFTH.

ANTIQUE GREEN AND WHITE

WROUGHT IRON CHAIRS AND

FOOTSTOOL; ROSLYN ROSIER'S

TOWN AND COUNTRY ANTIQUES.

RED WINE BY ASTI.



INSIDE THE ABBEY

(Continued from page 57)

This ceremony takes the mind back through a thousand years, yet it is as fresh and inspiring as some great histrionic ritual, enacted upon a spontaneous impulse of genius. . . . The movements, the gestures, the weaving in and out of robed figures, using first one portion of the Abbey and then moving, for contrast, to another.

The Pages, an integral part of the ceremony, always surprising with their miracle quality of youth, the promise of the unknown before them, touching the heart with their good behaviour, their bows, their obeisances, or their casualness, their fidgeting and yawning, with their spruce white silk stockings, the elusive lock of flaxen hair. . . . One Page has a black eye with a patch all over it. . . . They are extraordinary contrasts to the venerable old men they serve, their uniforms, surprising colours, grey, dark blue, orange, white, green.

The aged Heralds with spindly legs and white hair. . . . The white satin bows on the shoulders of the crimson cloaks. . . . The simple beauty of the Duke of Edinburgh's mother in her nun's grey drapery. . . . The ultimate in manners, these people are on terms with each other, never surprised or impressed; everything is regulated and dignified. . . . Perhaps in other countries such men as these might seem to be in fancy dress, but here they wear their gold thread embroideries with the insouciance born of total conviction. . . . So English in its flavour and tradition.

TWILL TRANS-SEASON DRESSES

The Mollie Parnis trans-season dresses of silk twill (photographed on pages 90 and 91) can also be found at the following shops:

Atlanta, Ga.	Rich's	Portland, Ore.	Nicholas Ungár, Inc.
Baltimore, Md.	Hutzler's	St. Paul, Minn.	Frank Murphy
Boston, Mass.	Jordan Marsh Company	San Antonio, Texas	Frost Bros.
Cleveland, Ohio.	The Halle Bros. Co.	Syracuse, N.Y.	Flah's
Kansas City, Mo.	Harzfeld's	Montreal, Quebec, Canada	
New Orleans, La.	Maison Blanche Co., Ltd.		Holt, Renfrew & Co., Ltd.

A SHAKE-UP IN YOUNG FASHION
reported in
VOGUE'S COLLEGE ISSUE,
AUGUST 1

NIGHT LIGHTS

To match, to catch the
sparkle of your eyes,
Shimmering hoop earrings . . .
each handset rhinestone
a fine-quality import.

top: about \$10*
right: about \$5*
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Albert Weiss



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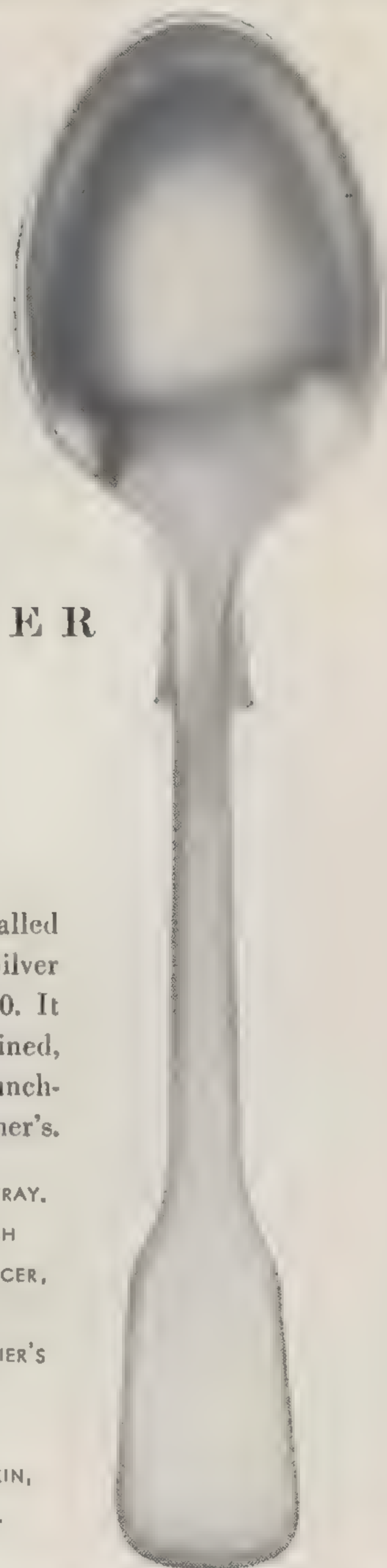
STERLING SILVER

(1810 -)

Detail of spoon on page 52.

This distinguished sterling silver pattern, called "1810" by its parent, the International Silver Company, is not likely to feel dated in 2010. It is in the great tradition of timeless, restrained, and deceptively simple design. A six-piece luncheon place setting, \$33, tax included, at Plummer's.

IN THE BEDROOM SHOWN	EARLY FRENCH TÔLE TRAY.
ON PAGE 52:	ON TRAY: WHITE FRENCH
FRENCH BRASS FOUR-POSTER	OPALINE CUP AND SAUCER,
BED, CIRCA 1820	WHITE EGG CUP.
ANTIQUÉ FRENCH IRON TABLE.	ALL FROM ROSLYN ROSIER'S
FRENCH ANTIQUÉ CUSHIONED	TOWN AND COUNTRY
BENCH.	ANTIQUES.
ENGLISH PINK-LUSTRE PLATE	PINK IRISH LINEN NAPKIN,
(ON BEDSIDE TABLE).	FROM ANITA GARDNER.



TAPES ICHORD

(Continued from page 81)

and three pieces, "Low Speed," "Invention," and "Fantasy in Space," by Otto Luening, which used sounds of this nature, were introduced by Leopold Stokowski in a concert of contemporary music at the Museum of Modern Art on October 28th of last year. The same works, together with pieces by some of the French group, were presented downtown at Cooper Union before the most proletarian of musical audiences, and were received with considerable ribaldry, but considerable interest too.

Cage works differently. He has never been content with ordinary musical sounds, and has sought from his percussion and prepared piano days to abolish the distinction between sounds and noises, considering them all legitimate materials for aural composition.

In the face of the new sound world that electronics made possible, Cage's orderly mind instantly demanded classification of the resources available, and he is at present engaged in setting up a "library" of canned supplies—if one may mix metaphors—of already recorded ma-

terials, to be purchasable by the yard or the minute. His library breakdown into categories reads something like this:

1. City sounds.
2. Country sounds.
3. Electronically produced sounds. (Noises created by electronic machines without resort to instrumental or other cause.)
4. Manually produced sounds. (Everything—from jazz to Beethoven to hitting a dinner plate.)
5. Wind produced sounds. (Anything from a trumpet to a hurricane.)
6. Small, or naturally imperceptible sounds. (Heartbeats, bats, mosquitoes, et cetera.)

These last small sounds are available at any dynamic level, to match the dynamic range in which the composer is working; thus one may visit the library and order a yard and a half of mosquito sound at such-and-such a voltage or dynamic degree! At high voltage this will sound like a dive bomber coming through the ceiling, while a heartbeat well amplified will give the effect of the

world's largest percussion section going into action.

With these slightly macabre substances conveniently at hand, Cage concocts his collages with the devotion of an alchemist, and the strange thing is that the results of all these innovations, both imported and domestic, show quite definite personal characteristics, almost personal styles. The human factor of selectivity does somehow cut through even this mountain of technology.

Perhaps the most immediate and most legitimate function for such music is in collaboration with the more special types of radio program and experimental movie. Several films using magnetic tape sound-collages have been made in Europe already, and an extraordinary American film in colour has been made by Ian Hugo, using an electronic music background made by Louis and Beebe Baron.

This film, *The Bells of Atlantis*, with spoken text by the poet Anaïs Nin, caused a sensation at the Venice Festival in 1952, for it is a striking achievement in collaboration, with the three arts—of camera, of sound, and of poetic text—meeting in a strange territory of free-association.

The sound track composed for the film is purely electronic in origin, no musical or other instrument being involved in the making of the noises, and every variation of the "themes" or sound substances is produced by subsequent technical manipulation. No music evolved from the precisions of mind and notation could have ever reached with such affinity the mood of the film, or of its text. It is all on the level of the subconscious, instinctively reached, and this music, without sharp definition, without musical precedent, without association or logic except that of its own continuous flow, suits and underlines the visual image, the verbal evocation as if all three elements had been created by one instantaneous act.

All of the electronic music heard so far has created the same mood of weird drama, a nightmare or dream-state drama. There is a quality of premonition, a vertigo in it that precipitates in the mind a view of a future in space, conscious, but unhuman. Occasionally it evokes a primordial world, pre-dating human occupation.

It does not require, or invite, the complete concentration of the mind; rather, it seeps in at a subconscious level, suggesting and underlining moods and the free-association activity of the unfocused brain.

It propounds a world of the mind dehumanized, outside individual entity and scope, universal, interplanetary; an outer space where being develops a supreme indifference to personal incarnation and its specific viewpoints warmed by blood.

It is not an aural world that endears itself to those who are fond of the fireside domesticity of the string quartet and its cultural cousins; yet the sound and atmosphere of electronic music is so vividly suggestive of the new concepts of space with which the contemporary imagination is familiar, that one can not but feel that it has put in its appearance quite punctually, and for some important rôle in the scheme of things to come.



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and at better Beauty Salons everywhere.



SPLASH AROUND THE WORLD

MIEHLMANN



BRACELETS BY TRIFARI

Here, a geography lesson in beauty.

The map above points out a pleasant new beauty-fact.

Evyan's Splash, the American floral essence that is such
a favourite here, is being sent abroad to many of the
countries and many of the cities where
American women travel.

This means that Splash, with its fragrance of White Shoulders,
can be handily picked up en route.

Good news for the weary wanderer who loves to splash Splash
in such great quantities it would be impractical
to load the luggage with enough.

See how Splash's itinerary fits in with yours this summer:

Cannes, San Moritz, Torquay, Venice-Lido, Rome,
Zurich, London, Cairo, Bermuda, Paris,
Hawaii, Jamaica, Murray Bay, Banff, Mexico City,
Caracas. *Bon voyage!*

VOGUE'S FAN DIET *Fan*

To get the Vogue Fan Diet shown and described on pages 58 and 59,
send in the coupon below with 25 cents in coin to cover handling and
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an atmosphere
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thoughtful service...
your assurance of
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for the new
pared-down silhouette.
This is fall's suit-shoe
par excellence,
done in burnished calf
in autumn tones,
keyed to every

significant costume-color. \$17.95
at Volk Brothers, Dallas

B. Siegel, Detroit

Deweese, Philadelphia

Gano-Downs, Denver

Kreegers, New Orleans

or write

Valley Shoe Corporation,

St. Louis



Supplied here: answers to
the season's burning question.

Above: Beauty Counselors
new protective cream, Sun
Shade, shelters the skin from
the burning, blistering rays
of the sun. Flesh-tinted to
smooth on under make-up,
it shields the sensitive skin
around the eyes, the nose, the
lips—and that oft-forgotten,
easily burned V at the throat.
The cream is compressed in
little tin-foil pillows to tuck
in beach bags, glove compart-
ments. More glare protection:
Ray-Ban sunglasses, their
frames laced with Hawaiian
straw under plastic. Altman.

Right: Dorothy Gray's Sun-
burn Cream is a skin treat-
ment as well as a sun filter.
Its emollient cream base with-
stands evaporation, affords
longer protection. Unsticky,
fast-disappearing, it wards
off the parching effects of
salt water. Beach bag by
Madame Thea. American Op-
tical Company's bright pink
crackle sunglasses with Calo-
bar lenses. At Page & Smith.
Below: Tartan's famous sun
screen, now in white plastic
bottles. Smart and self-as-
sured; Cosmetan bold brown
sunglasses. Belz Opticians.

U
N D E R
T H E S U N



MIEHLMANN



Handkerchief of The Month*



AS REFRESHING AS A
SUMMER BREEZE...

These delightfully gay flowered
hankies are delicately hand
printed on sheerest of white
batiste...framed with woven borders
and edged with tiny embroidered scal-
loped hems. About 50¢ at leading stores
everywhere. Look for the Burmel label.

Burmel

New York
Reg. U. S. Pat. Off.



Modess *because*

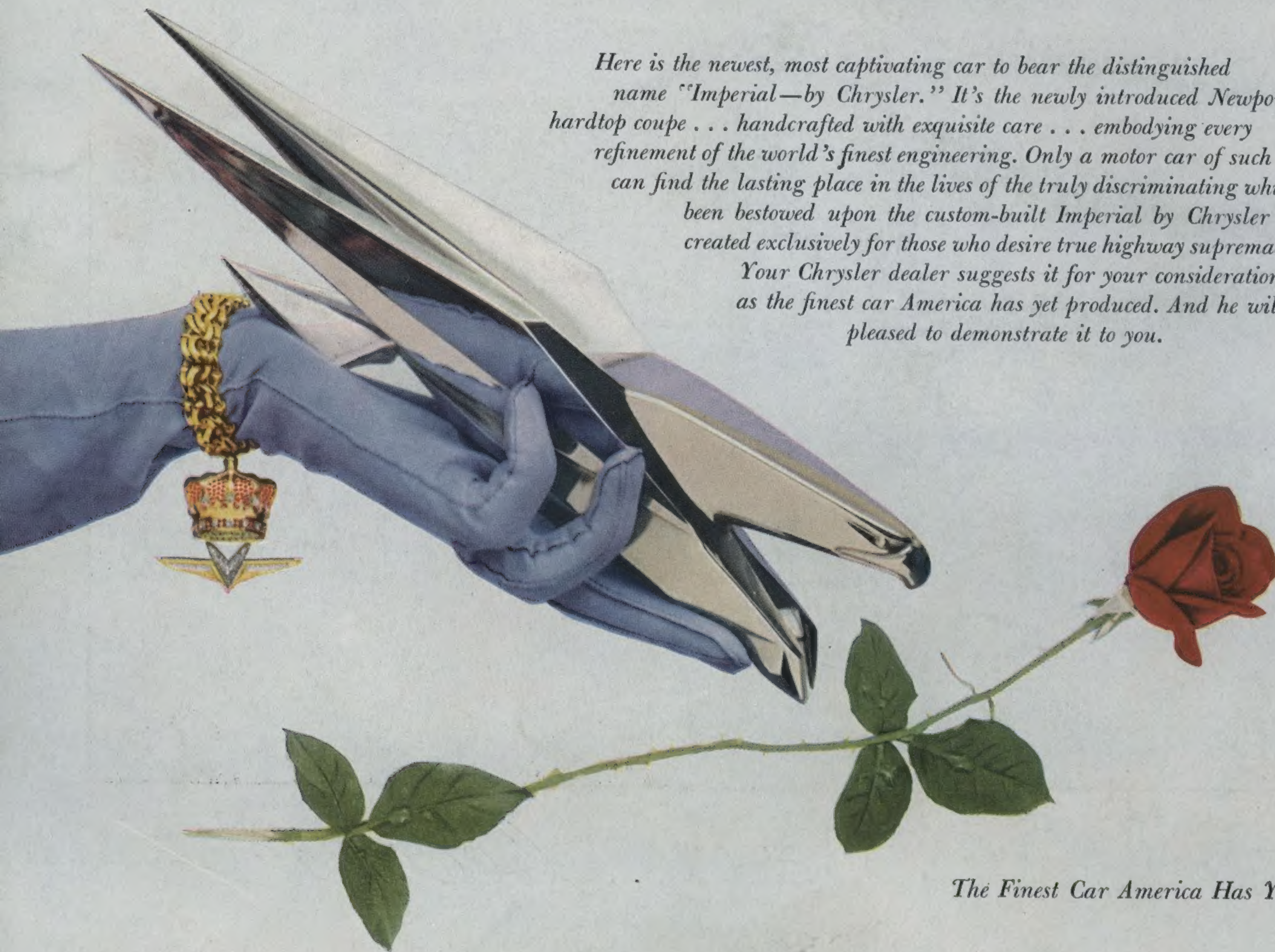


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Imperial Newport

BY CHRYSLER

Here is the newest, most captivating car to bear the distinguished name "Imperial—by Chrysler." It's the newly introduced Newport hardtop coupe . . . handcrafted with exquisite care . . . embodying every refinement of the world's finest engineering. Only a motor car of such tradition can find the lasting place in the lives of the truly discriminating which has been bestowed upon the custom-built Imperial by Chrysler . . . created exclusively for those who desire true highway supremacy.

Your Chrysler dealer suggests it for your consideration as the finest car America has yet produced. And he will be pleased to demonstrate it to you.



The Finest Car America Has Yet Produced